

# "An Adventure in Pantomime"

JUNE 2, 1915

PRICE TEN CENTS



ELEANOR WOODRUFF

All the Theatrical News that's Fit to Print



White, N. Y.  
William Norris as the henpecked husband in "A Modern Eve" takes advantage of his wife's absence to frolic with the housemaids in his own inimitable style

Mimi Yvonne, the child actress in "A Celebrated Case," who plays with delightful naturalness the part of little Adrienne



White, N. Y.



White, N. Y.  
Sydney Greenstreet, as the unctuous valet in "She's In Again," extends good cheer to Ada Lewis, who amusingly portrays the mysterious "Aunt" from Flatbush



White, N. Y.

Bernice Buck as the chorus girl from Boston in "A Full House" quite successfully matches her wits against those of George Parsons, who, as a resourceful lawyer, is attempting to free Ralph Morgan, the young spendthrift, from her compromising clutches



White, N. Y.

June Elvidge, who has a principal role in the new Winter Garden production, "The Passing Show of 1915"

## RIALTO REFLECTIONS





# THE NEW YORK DRAMATIC MIRROR



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## AN ADVENTURE IN PANTOMIME



NE of the oldest and most popular of dramatic variations is the pantomime, which makes more extraordinary the fact that so little has been written concerning it. The literature available on the subject is mainly incidental to some larger commentary, and then devoted almost entirely to historical data. It was known to ancient Rome as *pantomimus*, and in it the obligations of the actor were confined to dancing and gesticulation, some songs being introduced by an unseen chorus; it was known to ancient Italy as a wordless adaptation of still more remote fables, and to early times in England, through various transitions, as the "dumb show."

The characters created in these early forms became standing types, and eventually lost their resemblance to flesh-and-blood beings in becoming the grotesque figures familiar to-day. But they constantly strengthened their hold upon popular favor. How immovable this tie became is testified by the circumstance that in the early eighteenth century in England, when it was the custom to conclude serious plays with pantomimes, and a leading management offered to refund part of the admittance fee to those who preferred to leave before the after-piece, practically no money was reclaimed. This arrangement, by the way, was originally recommended by no less a personage than Colley Cibber.

All these facts are readily procurable in stage histories, but the actual art of the pantomimist is not, though it has descended orally from generation to generation, in the profession. Inquiry in this direction, therefore, is of particular interest. And the convenient source of such information is an excellent actor now staging the elaborate musical act, "The Gilbert and Sullivan Revue," for the new firm of vaudeville producers, Forester, Hanna and Higham. His name is Walter McEwan; and, although he performed his little character part of the tramp in "A Pair of Silk Stockings," at the Little Theater, with genuine effectiveness, and thus betrays his skill as an artist of unusual calibre, few suspect that he

is the same Walter McEwan who for years has been producing great London pantomimes.

Mr. McEwan is of an old acting family. As a younger man, he won distinct fame for the grace and efficiency of his pantomimic work. The character he played chiefly then was Harlequin, and the



WALTER MCEWAN IN "A PAIR OF SILK STOCKINGS."

significance is that this bizarre figure is, perhaps, the most animated in the familiar story which, with one variation or another, has long constituted the plot of the "dumb-show." In the old pantomime, Harlequin was the leading role, so his traditions are older, and his "animations," as his poses and gesticulations

are called, better developed than any of his fellows.

"In the Harlequinade," says Mr. McEwan, "these gesticulations have come to be accepted as conventions of that stage. I have never seen them recorded; and the way of perpetuating them has been from father to son. There are between nine and fourteen of these 'animations.' For instance, one means defiance, another admiration, another supplication, and so on. Supplementing these with the pirouette, or twirling figure of the dance, one can express most things within the province of pantomime. Each of these animations is an epitome of graceful movement, for it has been studied from the viewpoint of pure design as carefully as from the angle of its expressiveness. So much of an asset is this equipment to an actor that anybody who is able to play pantomime is able to command a big salary in the theater. It is a very large part of the art of acting.

"Pantomime is one of those professions that has developed into a fine art because of its handicaps. Deprived of the power of speech, it has taxed the ingenuity of every exponent to express himself without it, with remarkable results. Still, I am not claiming the superiority of pantomime over the spoken drama. Sir James M. Barrie—who incidentally made a variation of the old pantomimic plot in his 'Pantaloon'—has the best answer to that. A noted pantomimist, according to the story, was one day boasting to the distinguished author that he could express anything through the medium of his art. And Barrie is said to have replied, 'Tell me, in pantomime, that I have, in Dorsetshire, a brother-in-law who employs a red-headed cook.'"

By taking McEwan in this reminiscent mood, he was persuaded to demonstrate the "basic animations" of the Harlequin's art; and the accompanying illustrations, made especially for *The Mirror*, show more graphically than any description the poses taken by him.

At a recent performance of "Lohengrin" at the Budapest Royal Opera, German was sung for the first time on that stage. It always had been a strong chauvinistic principle of the Budapest Opera to have all roles of all operas sung in the Hungarian language, and the fact that the Magyars have broken with this principle is one of the many remarkable effects of the war.—*Musical Courier*.





## MADAME CRITIC

THE theatrical world owes a great deal to Rita Jolivet, since it was through her that the last words of Charles Frohman were brought home to us to serve forever as an example for mankind of all professions, thus completing in perfection a career which had been illuminating in its honesty and idealism of purpose.

If Miss Jolivet had not sailed on the *Lusitania*, in all probability the beautiful philosophy of our greatest manager would have vanished with the sea winds, but Miss Jolivet was there to remember and cherish it for the betterment of humanity. Miss Jolivet's sailing on the ill-fated ship was so unplanned that those who believe in the mysterious currents which sway our lives will find ample proof that she was called to the *Lusitania* by reason of a mission of which she herself was unconscious, but which later revealed itself in the last words of Mr. Frohman. Miss Jolivet held his hand at the final moment. Miss Jolivet went down into the depths, but Miss Jolivet was saved, and she was the only one who could deliver that wonderful message from the deep. She experienced all the horrors shared by her fellow passengers, yet she survived them.

Miss Jolivet had secured passage on the *St. Louis*, sailing on May 1, in order to make a brief visit to London to say good bye to her brother, a young captain in the British army, who was about to leave for the front. She was particularly pleased because her friend Ellen Terry was to be a passenger on the same ship, but a cable informed her that her brother's orders had been changed and he would be compelled to leave London earlier than expected; consequently Miss Jolivet cancelled her passage on the *St. Louis*. She considered herself unusually fortunate in being able to secure accommodations on the *Lusitania* only a few minutes before the vessel sailed. George Vernon, her brother-in-law, was a fellow passenger.

Miss Jolivet was one of the twelve first-class passengers out of three hundred who escaped. Harrison Grey Fiske, who has been her manager in this country for several seasons, having brought her here originally for the leading part in "Kismet," received a letter from her last week in which she briefly described her experiences in the terrible disaster. "Mr. Vernon, Mr. Frohman and I were talking together on Deck A," she writes. "Mr. Vanderbilt was also there, I am told. When we sank, George took my hand and I took hold of Mr. Frohman, who was also helped by Mr. Scott. We went out on to the deck. A great roar and rush of sea, mingled with human bodies, came upon us and wrenched me from the others. It was the last I saw of them all. They had been marvellously calm. Mr. Frohman's last words were, 'Why fear death? It is the most beautiful adventure that life gives us.' I was saved by a miracle. I did nothing to help myself and that is why, no doubt, I did not swallow any sea water, although I was sucked down twice and for long periods. Then for three hours and a half with several others I was on an upturned boat. Except for a blow in the face, which is all right now, I was quite unharmed, but my fellow survivors were not so fortunate. As we were really clinging to the half-submerged boat, we were in the water all the time. I will spare you the description of the dreadful sights I saw. Some friends who saw Mr. Vernon after the sinking of the *Lusitania* told me he had refused to get on their raft, as it was overcrowded and he feared to sink them. He was very weak then, and he must have fainted and faded away. Mr. Frohman was sublime in his calmness, and was found with a sweet smile on his face—the only peaceful one in that tragic array at the morgue."

Miss Jolivet, although born in France where women do not go in for athletics, as a rule, is a splendid swimmer and an adept in several outdoor sports. That is probably one reason why she withstood the shock of the disaster even better than most of the men. It was her plan when she left New York to return in June to fulfil a starring engagement in motion pictures, but the date for this has been postponed for a couple of months, and she will remain with her parents in London in the meantime.

Needless to say, Miss Jolivet's American friends are anxiously awaiting her return, so that they may hear from her own lips the details of the disaster in which she played bravely and modestly so important a role.

A friend of mine from the trail—no, not the Sunday awdust, but that of the Lonesome Pine or the Tall Sycamore, or whatever you like to call those localities distant from our own supercivilized island—came to New York last week eager to flutter a while about the white lights in order to endure provinciality for another twelvemonth.

"I want to see 'On Trial' first," he said. "The papers say it's the biggest hit in twenty-five years." And so to "On Trial" we went.

The visitor was tremendously interested in the unique manner in which the story was unfolded, but I noticed him consulting his program from time to time.

As the various characters appeared I discovered wholesale changes had been made in the cast, but I determined to say nothing of this. "He will never know the difference," I thought. "Thank heaven he is not a New Yorker, else long ago he would have demanded to know what had become of the principals, Mary Ryan, Frederick Perry, Frederick Truesdell and the little girl who played the child." For New Yorkers will insist upon originals when they pay original prices. The substitutes may be just as clever in their interpretations; they may even resemble the originals personally to a marked degree, but that is not enough to satisfy the exacting taste of the regulars. And I



MISS RITA JOLIVET. White, N. Y.

Miss Jolivet, a Survivor of the *Lusitania* Disaster, is Now Visiting Her Parents in London.

must say that the new members of "On Trial" faithfully fulfill all conditions demanded of them. Mr. Charles Darrah is an excellent replica of Frederick Perry, as is little Florence Moore of the child in the first company. Westcott B. Clarke in no way resembles the athletic Frederick Truesdell, but he plays the part well. It is difficult to imagine anyone giving as sincere a performance as Mary Ryan in the exacting role of the wife who turns back the pages of her domestic life and becomes a sweet, young flapper again, yet much as I admired Miss Ryan I could find little fault with Pauline Lord, who looked very much like Maude Adams when she made her first hit in "Masked Ball." Remember the name of this young woman. She is sure to be heard from. There were times when she brought the tears to people's eyes. I heard two or three men in my vicinity blowing their noses vigorously. As the innocent, young girl she was a particularly effective picture of confiding love, and one suffered with her in her disillusionment. I know nothing about Miss Lord. I have no idea where they found her, but she is a find. She should, however, pay attention to certain exaggerated pronunciation of final syllables.

All these people acted exactly as did the creators of the roles, and the thought came to me that some day a wise manager will permit newcomers to a cast to offer some fresh business in their parts. Why should everyone playing a role be obliged to look and act as much like the original as possible?

This is a serious factor in the cramping of artistic

development. It would be interesting to watch another conception of a part, and many persons would be attracted again to the same play, the novelty of variety proving of greater strength than the mere interest in seeing again what we have seen. The strangers within our gates would then have the satisfaction of witnessing an original interpretation instead of a replica. And then New Yorkers would no be so insistent for originals.

On leaving the theater I was congratulating myself that I had not inordinately praised any member of the original cast of "On Trial" to the visitor, when he took my breath by remarking, "I enjoyed the play immensely, only I should have liked to see Frederick Perry and Frederick Truesdell and Mary Ryan in the roles in which they made such big hits. Where are they? I was particularly anxious to see them, for I have read so much about them."

I couldn't answer his question satisfactorily, for I myself didn't know that they were not in the cast. "In London," he continued, "the management is compelled to place a sign in the front of the theater stating that the originals are no longer playing; also a slip of paper announcing the same change must be inserted in the programmes. Prospective patrons are then privileged to ask for the return of their money if they do not like the substitution."

So, you see, the short-time visitor knew more than I thought he did, and I had to do the best I could in explaining why things are as they are when managers change favorites in casts.

Not long ago I told my readers that Mr. Earl Biggers made his bow as a playwright with "Inside the Lines." I now learn that I should have said "his New York debut," for a letter has just reached me which will speak for itself.

MY DEAR MADAME CRITIC:

Would you consider it the grossest impertinence if a young man were to venture a slight correction to a statement made last week in your always interesting column? I rush in—thereby placing myself in a definite and large class of humans—relying on your boundless charity.

You say that my friend, Mr. Biggers, made his bow as a playwright with "Inside the Lines." Something over two years ago he had produced by the Northampton Players a comedy, "If You're Only Human," which was later done at the Plymouth Theater, Boston. Very shortly after the One-Act Play Stock company at Mr. Keith's Bijou Theater, Boston, presented "Thieves," of which I am co-author with Mr. Biggers, and which, modernized—how many centuries make a year in these eighty times!—now awaits a metropolitan production.

Yours with gratitude,  
GROVER HARRISON.

"Thieves," by the way (now dubbed "A Gentleman's Game"), was based on Mr. Biggers's first paid-for story, which appeared while he was an undergraduate at Harvard and an editor of *The Lampoon*, the forerunner of and inspiration for *Life*.

MARIE B. SCHRAEDER.

THE carping spirit in popular criticism is frequently directed against a situation in a play that has been made use of in some earlier play. As a matter of interest, is it legitimate to inquire whether any writer can justly claim originality in the use of a situation? Has any drama at any time exploited a situation that did not have its origin in real life, of which the user must have had knowledge absorbed in reading or in actual experience, but which somewhere and perhaps under entirely different circumstances did exist and did not come second hand to the author? We can have no conception of something that never happened and never could happen, for the mind is only a mirror and memory forms the picture. The offense is not in using what has been used before, but in using it under the same conditions under which it was used before. An old situation amid new environments is a true source of delight such as flows from the impression of novelty. Let any one who is interested in the experiment write out from memory all the situations he has witnessed in a lifetime of playgoing, and he will find that it is difficult to enumerate twenty. Shakespeare has used perhaps more in his thirty-seven plays than any other dramatist, and Shakespeare, it will be found, discovered his situations in literature current long before his day. Successful dramatists have always been accused of plagiarism. They are plagiarists only when they have appropriated the setting as well as the situation, but not when they have made use of a situation that has been used before under different aspects. To establish a case of plagiarism it should be clearly proved that the defendant incorporated in his work the characters and the fabric of the plot which embodies the situation or has so altered the fable that the appropriation is evident despite the disguise of originality.

THE touchstone of the play is not the action, nor yet the words by themselves, but the conjunction of both. The refined intellect demands subtlety; the grosser mind asks for action. The first would read the soul in the action; the other demands action without subtlety. One loves the flower, however modest, so that it breathes perfume; the other asks for the flower, so it is red or yellow or blue—the sunflower rather than the violet.





## Personal



**ALLEN.**—The friends of Netta Allen will be shocked to learn that she recently underwent a serious operation, which has given her temporary relief, but her ultimate recovery is very doubtful. Miss Allen is not aware of her serious condition, and is in most straitened circumstances. She is at present at the Sumner Sanitarium, 1401 Bonny Brier Street, Los Angeles, Cal. Her friends are particularly anxious that nothing but cheerful letters reach her in view of her condition.

**BRADY.**—Alice Brady has been added to the Gilbert and Sullivan company at the Forty-eighth Street Theater. She made her first appearance last Monday afternoon in the leading soprano role in "The Pirates of Penzance." At the Thursday matinee she will sing Josephine in "Pinafore," and for the remainder of the week she will have the principal fem-



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DOROTHY WEBB,

The Very Engaging Young Lady Physician in "A Modern Eve."

inine part in "Iolanthe." During the remainder of the season Miss Brady will alternate with Natalie Alt in the prima donna roles.

**BENSON.**—Members of the sporting and theatrical fraternity throughout both Europe and America will learn, with profound sorrow, that Sir Robert Tyler Bensonhurst, who was known in the profession as Bob Benson, was one of those "missing" on the ill-fated *Lusitania*. Sir Robert, or "Bob" (as he was generally known), was a member of the British nobility, and was born in London thirty-five years ago. He took up a professional life when about fifteen years old on the English legitimate stage, where he played in various juvenile and other roles until 1903 or 1904. He then came to America and played one season in vaudeville, closing his last engagement at the Columbia Theater, St. Louis, during the St. Louis world's fair. For the past five years he has been the successful American representative of Willing and Glenister, the English booking agents. He was unmarried and fairly wealthy. A sunny, pleasant, even temperament won for him a legion of friends among theatrical folk.

**FOSTER.**—Those who recall Phoebe Foster's admirable work in the performances of the Academy of Dramatic Art last season have not been surprised at her rapid rise this year. Her ability to give distinction to whatever role she undertook, while at dramatic school, was rewarded at the beginning of this season when she was engaged to create the part of Amy Cartwright in "Under Cover" at the Cort Theater. Though a small role, she played it with so much sympathy and grace that she won wide recognition. Her greatest success came very recently when she temporarily succeeded Violet Heming as Ethel Cartwright, the leading role in the play. Her performance in this part is regarded by many as one of the most charming of the year.

**FORBES-ROBERTSON.**—Sir Johnston Forbes-Robertson closed his farewell American tour at the Academy of Music, Northampton, Mass., the only municipal theater in this country, on Monday night, May 24, in "Hamlet." He will sail on the *Philadelphia* for London next Saturday. This is the longest tour

Forbes-Robertson has ever played in America, extending over thirty-five weeks and covering some thirty-five thousand miles. It has been one of the most successful seasons he has had in America, which, in view of prevailing conditions, speaks highly of the bold he has upon the affection and admiration of the American public. His box-office returns have broken even his own previous records and the gross receipts of his tour amount to over \$500,000.

**HOUSTON.**—Ethel Houston recently was compelled to leave the cast of "The Peasant Girl" to undergo an operation for mastoiditis at St. Luke's Hospital. Her many friends will be glad to know that the operation was in every way successful, and she is now on the road to health.

**RUFFO.**—Titia Ruffo, barytone, gave the first of his two matinee concerts at the Manhattan Opera House yesterday under the direction of the Shuberts. After his second concert, to-morrow afternoon, he will sail for Brazil, where he will fulfill an engagement at the Buenos Ayres Opera House.

**SOLOMON.**—Frederick Solomon, for many years general musical director of the Klaw and Erlanger productions, returned to the stage this week. He is appearing in the role of Cadeaux in the Van den Berg-Conger Opera company's revival of "Erminie," a part he has played over 1,000 times. He was in the original cast of "Erminie," and followed Francis Wilson in the leading role when the latter withdrew from the company.

**SEMPLE.**—Frank B. Semple, formerly a prominent railroad man in the West and widely known among theatrical people, died May 24th, at his home, 1240 Ogden Street, Denver, Col., from paralysis. He is survived by his widow, two daughters, and an infant granddaughter. From 1890 to his retirement from the railroad business, in the Summer of 1912, he handled theatrical business in the territory west of the Missouri River, and was a warm personal friend of DeWolf Hopper, the late Henry B. Harris, the late Charles Frohman, H. H. Frasse, and many hundreds of other managers, actors, and theatrical people.

**WOODRUFF.**—The motion picture screen presents few leading women who surpass in charm or ability the pretty subject of this week's *Minnion* cover, Eleanor Woodruff, of the Vitagraph Company. Miss Woodruff has been before the picture-loving public for almost three years, and previous to that appeared on Broadway, following a successful stock career. At present Miss Woodruff is playing the leading role opposite Charles Richman in a forthcoming Vitagraph feature.

**WESS.**—Harry Askin and John Cort were, indeed, fortunate in their selection of Dorothy Webb for the role of the young lady physician in "A Modern Eve." Miss Webb imparts to the role a certain vitality and sprightly charm that make her performance remembered after one has forgotten the catchy music and amusing situations in the play. Miss Webb has been on the stage for seven years. She made her debut under the direction of Mr. Askin in a revival of "The Umpire." Subsequently, she has appeared in many musical productions, including "The Land of Nod," "A Matinee Idol" with DeWolf Hopper, "Gipsy Love," "Tantalizing Tommy," "Dick Whittington," and "The Doll Girl," in which she played the title-role. Her experience also covers a season with the musical stock company at Delmar Gardens, in St. Louis, in support of many light-opera stars.

### TRIBUTE TO "C. F."

*Augustus Thomas's Eulogy Over the Remains of Charles Frohman.*

It is the wish of those who were nearest to Charles Frohman that one of his professional associates should try to voice somewhat of the feeling and the thought that is in the hearts of all.

We gather at his coffin to say those things which his busy life and our own shyness in the presence of his wide success tempered and postponed. We come to speak the approval, the admiration, the love which his diffidence would never let him guess, but which, if known, he would have measured and have prized as deeply as the deepest royal heart, for the playhouse never knew a more responsive soul.

The poignancy of this parting is that even now we may not do full justice to his many manly qualities that compelled our love, for the truth indulged would overflow and silence us in tears. We may only briefly tell the world his gentle humor, his wholesome playfulness of mind, his sympathy, his courage always, his generosity, his abiding friendship, his magnanimity, the surprising magic of his intuition.

A wise man counselled, "Look into your heart and write." C. F. looked into his heart and listened. He had that quoted quality of genius that made him believe his own thought, made him know that what was true for him in his private heart was true for all mankind. That was the secret of his power. It was the golden key to both his understanding and expression.

He was a fettered and a prisoned poet, often in his finest moments inarticulate. Working in the theater

with his companies and stars, with the women and men who knew and loved him, he accomplished more by words than by a radiating vital force, that wrought them into his intensity of feeling. In his social intercourse and comradeship, telling a dramatic or a comic story, at a certain pressure of its program where other men depend on paragraphs and phrases, he coined a near-word and a sign, and, by a graphic and exalted pantomime, ambushed and captured our emotions.

His mind was clear and tranquil as a mountain lake, its quiet depths reflecting all the varied beauty of the bending skies. He had the gift and habit of epitome. The men who knew him best valued his estimate, not only of things in his own profession, but of any notable event or deed or tendency. Often his spontaneous comment on a cabled utterance or act laid stress upon the word or moment that next day served as captions for significant reviews. The printed thought of the leading statesman, the outlook of the financier, the decision of the commanding soldier, or the vision of the poet, found kinship in his sympathy, not because he strove tiptoe to apprehend



THE BIRTHPLACE OF CHARLES FROHMAN, LAW-  
RENCE STREET, SANDUSKY, OHIO.

its elevation, but because his spirit was native to that plane.

He learned greatly from the world in which we count him one of Nature's noblemen. He learned equally from the mimic world, of which he was an emperor.

The history of dramatic enterprise holds no other name so potent, and his monument is the fact that for a generation he used his great power cleanly, wholesomely, optimistically, inspiringly. In a field dependent upon notice, he never bartered self-respect for notoriety. The salacious, the morbid, the demoralizing, were banished by his mere arrival, and this was so not only in the theater, but in any private group of which he was a member. He was by character one of the strong, and just to be with him was to be decent.

His life, so rich in earnest effort and accomplishment, we know was overflowing in circling compensations, and he laid it down as he had worn it, an honor to his calling, his country, and his race. In the spotlight, in a climactic moment of the greatest world drama that Human Passion and War and Death have ever staged, Fate chose him to represent, unconsciously, a nation, and to extemporize his part. His calm impromptu was a line that will be always written among the noble farewells of the great.

And now, for the millions of playgoers who felt the protection of his promise, we say Goodbye. For the thousands of players who knew the justice of his fair-dealing we say Adieu. For the friends, the many friends who will miss the genial comrade always, we say, "Farewell—/ we do meet again, we'll smile indeed."

Every play to be interesting must possess a stimulating spirit of romance, and that spirit should be interpreted feelingly. One is struck with the great contrast that distinguishes the acting of Italians from the phlegmatic, conversational treatment which our own naturalists are affecting in their work. One makes poetry out of prose; the other prose out of poetry. Repose counts for much, but that sort of composure in our dearest friends and those we love would soon chill the heartiest feelings of regard.



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## ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

## THE PLAY, WITH FIXTURES

THERE is no census on the most frequently quoted phrase in Shakespeare, but "The play's the thing" is a close second. Whether it fits the times is a question. Much depends how the application is made. Certain it is that the play of to-day, within itself, is not "the thing." That there is a tendency to hitch to it something else must be admitted. It may be the fault of the manager. It may be the demand of the theater patron. By some, the theater is supposed to be a place where tired people go for mental rest.

This prelude is suggested by an announcement sent to THE MIRROR from the Middle West. The manager proposes to present the highest class plays next season for ten cents a seat, regardless of location. There is nothing original in the proposition to give a high-class play at reduced rates. The current has been running in that direction for some time. The popularity of moving pictures is largely due to cheap prices.

But the manager referred to will not depend on cut rates alone. He proposes to add some side lines, such as serving tea between acts, and other features, all of which brings up the original question, is "the play the thing?" There can be no objection to passing tea in the interludes. In fact, something a little stronger would not be amiss several times, between the acts and during the acts of some plays that might be named.

If the innovation stops with the cup that cheers but does not inebriate, well and good. But innovations are contagious. Some folks don't like tea. Will these ask for ices? Will others who like neither tea nor ices, and who feel that the play is not the thing, altogether, ask for hammocks to be swung in convenient nooks of the house, into which they may tumble and take a rest while the curtains are down? The "tired business man" who doesn't care for tea, ices or hammocks, may ask for a ticker to be attached to his seat so that he may keep tab on the stock market. If the ticker is put in, the telephone must be added in order that the mentally depressed man may instruct his broker to extend his margins.

If all of these attachments are affixed for men, something for the ladies must

be provided. We won't enter this labyrinth. Remote the thought of even suggesting what a woman needs as a relaxation between the acts of a play. But you see the possibilities of adding attractive features to the play. Reduce the price, as a venture, but—keep the lid clamped afterwards, if you insist upon making the "play the thing."

## IT PAYS TO BE DECENT

THE order has gone forth that the vaudeville theaters known as the KEITH houses will not permit the appearance of persons whose notoriety came from criminal prosecutions, nor litigants in sensational scandals.

This distinct and clear definition of their policy will do more to win the respect of the playgoing public than anything else that could have been said or done. It was an announcement at once timely and courageous.

The KEITH houses represent the best quality of vaudeville entertainment in the United States. They were founded on cleanliness and wholesome amusement. Their founder has passed away, but his spirit survives, and all honor is due to the men now at the head of the great circuit for their outspoken opposition to noisome amusements.

The decision followed the announcement that a woman, who has recently been cleared of a charge of murder, was about to make her debut in vaudeville.

A section of the public is always ready to spend its money to gratify a morbid curiosity. A man or woman passing through a sensational murder or divorce trial is an object of such curiosity, and the manager who so far disregards his own interest as to exclude such heroes and heroines from his stage is, in these days of questionable money-making shifts, a rare bird. It takes moral courage. In the slang of the day, it is like giving away money.

But the lofty attitude taken in defense of decency will pay in the end. The KEITH houses have simply vindicated the faith and confidence of their patrons. Women and children will not have to blush to attend their performances. They will be assured that they will not be insulted and will not have their finer feelings outraged.

It pays to be decent.

## A PREACHER ANSWERED

(Jackson (Miss.) Daily News.)

A morning contemporary, in attempting justification of its recently acquired virtue, quotes with approval the following language used by Dr. J. H. Hutton, pastor of the First Presbyterian Church, in a sermon Sunday morning:

"The actor's and actress's portraying of vice from the very nature of things must work injury to their own souls. It is a law of psychology that the body has an influence on the mind. The successful actor must lose himself in the character he plays. A man cannot make it the purpose of his life to appear as a murderer, to exhibit the features of a murderer, and put into his voice, his face, his attitude, the murderer's vile passions, and enact his abhorrent crime, without working injury to his own soul. A woman cannot assume the looks, the manner, themien of an adulteress, and make her very being exhibit licentious passions of an adulteress day after day to an audience, without it having its effect on her own heart."

The News has much respect for the opinions of Dr. Hutton, and has long regarded him as one of the foremost scholars and pulpits in our State.

However, we do not attribute infallibility to that distinguished divine, and this is one instance in which he is very badly mistaken.

We do not believe that any actor ever acquired a murderous instinct by playing the role of murderer, or that any actress becomes an adulteress merely because she has assumed such roles.

The history of the stage clearly refutes Dr. Hutton's theory.

Citing a few instances from our own times, Richard Mansfield played a wonderful assortment of Shakespeare roles, and yet in his personal life he assumed none of their characteristics. He was a man of singular purity in private life, passionately devoted to his family, and, although he had portrayed all of Shakespeare's bloodiest roles, it is not a matter of record that he ever murdered anybody.

Forbes-Robertson, whose "Hamlet" is the greatest since the days of Edwin Booth, is a social, whole-souled, high-minded gentleman, and has none of the mental traits of the mad and melancholy Dane.

Lewis Morrison played the role of Memphis in "Faust" more than three thousand times, but off the stage Morrison was anything but devilish. He was a regular church attendant, and while touring the country made it an invariable habit to go to church on Sunday night.

Al. G. Field, the minstrel, is another stage celebrity with the church-going habit. Sunday night always finds him in some house of worship.

Fredrick Ward has given to the stage a Brutus that will compare favorably with the delineation of that role by any actor within the past one hundred years, and yet Mr. Ward, a quiet, modest, scholarly gentleman, does not exhibit the features of a murderer, or of states. His countenance is clear-cut, virile, and vigorous. In private life one would easily mistake him for a member of the clergy.

Instances equally numerous could be cited regarding the women of the stage. Ada Hagen, Katherine Kidder, Minnie Macfarlane, Olga Netherland, and a host of others in our time, have played the role of adulteress, and yet it is a known fact that they have been women of chastity in private life.

Dr. Hutton grievously errs in believing that actors and actresses live their roles, instead of merely assuming them. It is a natural error, perhaps, for he knows nothing whatever about the stage, and it is doubtful if he ever witnessed a theatrical production in Jackson. To someone that of which one is utterly ignorant is not logical, to say the least of it.

The artist who paints a picture of a storm at sea does not attempt to look like a storm at sea ever after. The man who dons a post hole and places a post therein does not take on the general appearance of a post. A man can raise cattle without encountering the "law of psychology" and by behaving in private life like a cow.

It is a somewhat common fault among members of the clergy to indulge in wholesale denunciation of the stage. There is doubtless much room for the reform of the stage, as an institution, but it cannot be accomplished by sweeping condemnation. Intelligent constructive criticism is the only remedy. The church, as an institution, also has need of reform in some respects, but no sane person is going to denounce the church, as a whole, because of incidental ills.

## MR. FROHMAN'S EXCHANGE

Editor DRAMATIC MIRROR:  
 Sir,—There appeared in a journal of this week's issue some references to certain incidents in the career of the late Charles Frohman, but were not very complete, and believing that to authentically amplify the same would be of material service to many of your readers, I submit this communication for your approbation and publication.

In 1880 Mr. Frohman had a booking and producing theatrical exchange in the Daly Theater Building, with W. W. Randall as his partner, the firm name being Randall and Frohman. Julius Kahn was a clerk there. At Josh Hart's Eagle Theater, New York City, in the same year, Messrs. Randall and Frohman produced Archibald Claverling Gunter's local drama, "A Wall Street Bandit," which was subsequently presented at Harry Miner's People's Theater, and immediately thereafter taken to Richmond, Va., from whence it was returned to New York City and given for a week at John F. Pease's Eighth Street Theater. E. S. Ludlow was the company's manager.

Respectfully,  
 GEORGE MORTON.

New York, May 27.

## BIRTHS

A son was born to Lady Dangan in London on May 24. She was formerly May Picard, an American actress, whom Lord Dangan married in New York when she was appearing in "The Girl on the Film."

## MARRIAGES

News has reached the Herald of the marriage of Mrs. Ezra Kendall and Jessie Calkins, both members of the "Old Homestead" company in Cleveland on March 27. Mrs. Kendall is the widow of Ezra Kendall, who is remembered as the star of "The Vindicator" and other character plays. Mr. Kendall died in January, 1910. Mrs. Kendall is forty-five years old, and Mr. Calkins forty-one.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be forwarded to THE MIRROR's letter-box or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

JACK T. SPENCER.—We do not know where Henrietta Browne is playing.

ANXIOUS BOSTON FRIENDS.—The address of Wilson Melrose is not known to us.

A READER.—White's studio is located at 1346 Broadway, New York City.

ETHEL REDDINGTON.—Watch Dates Ahead column.

A. L. CHOCKLETT, Roanoke, Va.—We have not received the route of Edna Milton, of the Milton Sisters.

B. G. H., Providence, R. I.—There is a Unity Photo Company at 108 West Forty-sixth Street, New York City.

B. T. BENTLEY, Valdosta, Ga.—We have not used the photograph of Pearl White that you refer to.

R. UNITT FARRER, Shamokin, Pa.—Write to some reputable manager stating your qualifications. Perhaps in that way you might secure an interview.

D. D. DAVIS.—White's studio, 1546 Broadway, or Hall's, 1486 Broadway, might be able to supply you with the photographs you desire.

L. E. TAPSCOTT, Rensselaer, I. I.—Mleanor Carey died on May 3, 1915, at a hospital in Mount Vernon, N. Y. The death notice appeared in the May 13 issue of THE MIRROR, on page 7.

CHARLES A. SELLON, Chicago.—"The Spenders," a play adapted by Edward E. Rose from H. L. Wilson's novel, was produced at the Savoy Theater, New York City, Oct. 5, 1903.

E. WASHINGTON, Schenectady, N. Y.—We advise you to write to Percy Burton, manager of Forbes-Robertson, for the information you desire. He can be addressed in care of the Shubert's, Shubert Theater, New York City.

INTERESTED INQUIRER.—The sketch, "Blindman's Buff," is not being played in vaudeville at the present time. Charles Bachmann will appear in it later. We do not know what William L. Gibson is playing in now.

G. M. COOPER, Toledo, O.—(1) "Florodora" was given in New York City for the first time at the Casino Theater on Nov. 12, 1900. (2) Evelyn Nesbit was not one of the original sextette. Later she became a member of the company. (3) Yes, she was a chorus girl prior to her marriage.

J. V. MAXWELL, Brooklyn, N. Y.—(1) The salary of children acting on the stage ranges from \$15 to \$100 a week, according to the ability of the player and the prominence of the part. (2) Reggie Sheffield's plans are not known to us. (3) Kenneth Casey will appear at the Prospect Theater, Brooklyn, N. Y., the week of June 7.

EASTERN SUNSHINE.—The Lady from Oklahoma was given at the Forty-eighth Street Theater, New York City, on April 2, 1913, with the following cast: Isabel O'Madigan, Frank Dee, Walter Renfort, Mary Scott, Victoria Macfarlane, Alice Lindahl, Maude Gilbert, Walter Hitchcock, Jessie Bonstelle, Kathryn Browne Decker, William K. Harcourt, Teresa Michelson, Helen Orr Daly, Maude Baris, Lillian Dixon, Edward Davis, and Henry Harmon.

JULIA D. McMANON, Middlebury, Conn.—"The Learned Women," a play by Molière, was produced at the Lyric Theater, New York City, on Nov. 9, 1911, with the following cast: Donald Robertson, Charlotte Granville, Edie Shannon, Renee Kelly, Herbert Kelcey, Mrs. Eugene Woodward, Fred Eric, Edward Emery, Sheldon Lewis, Alice Coburn, Frank Hardin, A. Hyton Allen, and Lionel Belmont. The play is in five acts. (2) Fred Eric is about thirty-five years old.

## THE CASE OF "THEIR GETAWAY"

THE NEW YORK DRAMATIC MIRROR, New York City.

GENTLEMEN: Please give publicity to the following facts in connection with the sketch, "Their Getaway," written by Willard Mack. In the recent interview in THE MIRROR was quoted erroneously, and with the facts made clear on account of Miss Leone. I own one-half the copyright of "Their Getaway"; the other half is owned by Maude Leone.

The copyright is in the name of Charles Bachmann and Maude Leone, dated June 24, 1913.

I have power of attorney to act for Miss Leone, and absolute sole right to play the sketch for four years and two months.

Yours very truly,  
 CHARLES BACHMANN.

NEW YORK CITY, June 1, 1915.



## NEWSSTORY OF THE WEEK

## This is the Life, in Old De Kalb

New Yorkers put themselves back and front and murmur unctiously, "This is the life." They don't know the real game. One hour in De Kalb, Ill., is worth all of the cabarets and fox-trots combined. They had a contest out there the other night which renewed the youth of old age and put the youngsters in such glee that they will be satisfied until in some unguarded moment they come to the big city. The contest was that of one hundred fiddlers, whose ages ran up to ninety-five years. The prizes were donated by the merchants of the town. When the hour for tuning up was called, the fiddlers drew their bows, and in unison, if not in accord, played an overture. Imagine, one hundred roined bows sawing the "Irish Washerwoman." The De Kalb correspondent writes us that the sound was like that of a swarm of bees breaking the home ties of the honeycomb of the hive. Then the contests began. The long distance prize, \$12.00, was won by David Wedell. Jaw (get the name?) Fowler, seventy-eight years old, won the tallest fiddler prize. Jaw is 8 feet 9 inches from tip to tip. Harry Bates stood on his head and won the mouth-harp prize. Lyman Drake, aged ninety, got the oldest prize. He played "Hell on the Wabash." The whole gamut of tunes your granddaddy used to play completed the programme—"Money Mash," "Rory o' Moore," "The Arkansas Traveler," and "Old Zip Coon." What a night it was! There was only one town on the map that night, and its name is De Kalb. And we in the city think we know how to enjoy ourselves!

## NEW MUSICAL PLAY

New Firm to Produce "Girl Who Smiles"—Natalie Alt to Play Prima Donna Role

The Times Producing Corporation, a firm recently organized, will present early next season a new musical comedy, entitled "The Girl Who Smiles." Rehearsals will begin on July 1 under the direction of Ben Teal. Natalie Alt, who is now appearing in the Gilbert and Sullivan revivals at the Forty-eighth Street Theater, has been engaged to play the prima donna role. Others in the cast will be Grace Leigh, Fred Walton, and George Baldwin.

## MANY CHANGES IN THEATERS

With the close of the season of 1914-15 near at hand many changes are taking place in the theaters. Among the attractions which ended their engagements last Saturday were "The Song of Songs" at the Eltinge; "Taking Chances" at the Thirty-ninth Street; "The White Feather" at the Comedy; and "Candida" at the Park. On Saturday night, June 5, the following productions will close: "The Only Girl" at the Lyric; "The Pleasant Girl" at the Forty-fourth Street; "Experience" at the Casino; "Trib" at the Shubert; and "A Celebrated Case" at the Empire. Lew Fields' musical revue, "Hands Up," will open at the Forty-fourth Street Theater on June 7 and the new "Ziegfeld Follies" will be presented shortly after.

## DEATH OF MRS. IDA G. STRONG

Mrs. Ida G. Strong, for more than thirty years on the American stage, died in April of a complication of heart and kidney trouble. Mrs. Strong was long associated with the late Henry H. Harris, playing in his production of "The Lion and the Mouse" for several seasons. Her active career included engagements in "The Country Boy," with Lily Langtry on the Orpheum Circuit two years ago, and later with Marguerite Clark in St. Louis. She is survived by two sons and her husband, Frederick W. Strong, who is at present with Blanche Ring in vaudeville.

## GRACE FILKINS WINS ACTION

Grace Filkins won a verdict of \$2,000 in the Supreme Court last week against the New Era Producing Company, of which William Ziegler, Jr., is the backer. Miss Filkins sued for \$10,000 damages, alleging that Joseph P. Bickerton, the president of the company, did not live up to the terms of a verbal contract entered into in May, 1913, by which she was engaged to play the leading role in "The Rule of Three" at a salary of \$300 a week. Miss Filkins claimed that when the play was ready for production she was notified that her services would not be required.

## GEST BUYS GOLDEN'S SKETCHES

Morris Gest has purchased from the author, John L. Golden, the two dramatic sketches which are to be the principal features of the Lamba Gambol next week. These two sketches are the Chinese melodrama, "The River of Souls," and the comedy, "The Clock Shop." Mr. Gest, it will be remembered, purchased the rights to "Experience" last year in the same manner after it had been done at the Lamba Gambol as a one-act play.

## ADELAIDE THURSTON IN NEW PLAY

Adelaide Thurston has announced that her next starring vehicle will be "The Dedance," a new play by Harry W. Hawley. The play will be produced early next season.

## TO INTRODUCE NEW ART

Pavlova Promises Combination of Ballet and Opera Next Season—Many Artists Engaged

Introduction of an "art new to America" is promised next season in a combination of ballet and opera in which Anna Pavlova and her troupe of Russian dancers will appear jointly with operatic stars. Among the artists under contract are Maggie Teyta, formerly of the Chicago Opera company; Marie Nedilova, of the Imperial Opera, Petrograd, and Riccardo Martin, of the Metropolitan Opera company.

In addition, Max Rabinoff, who will manage the enterprise, promises the engagement of "one of the three greatest living prima donnas" whose name "will shortly be made known." Negotiations, he states, are under way with other operatic artists of the first rank.

The company will also include the former orchestra and chorus of the Boston Opera House; Ignas Cooper, first conductor of the Imperial Russian Opera at Petrograd, and, as stage director, Ryszard Ordyns, long associated with Max Reinhardt.

Among the novelties to be offered are "Fenella" (The Dumb Girl of Portici), by Aubert; "Aleko" ("The Gypsy"), by Bachmaninoff; and "The Enchanted Garden," a grand opera for which Josef Holbrooke wrote the music. The text is by Douglas Malloch from a scenario conceived by Max Rabinoff. Contracts for the scenic arrangements have been let to Leon Bakst, Joseph Urban, Sidney Sims, and Morris Anisfeld. The performances will begin early in October in New York.

## TO LEASE THE BANDBOX

Washington Square Players to Establish Repertory Season at Fifty-seventh Street Playhouse

Encouraged by the success of their first season, the Washington Square Players plan to take over the Bandbox Theater at 208 East Fifty-seventh Street for another year. With their present company as a nucleus they propose to establish the theater as a repertory playhouse. Accordingly, in the Fall they will begin a season of thirty weeks, during which five productions, at least, will be made. The price of some of the seats will be raised from 50 cents to \$1 in order to pay a living wage to a nucleus of their producing and acting staff.

During their first season the Players presented fourteen plays, of which four were the works of foreign authors, including Masterlinck, Andrejev, and Tchekov, the remainder plays by native dramatists. They feel that the success which attended the production of these plays, ignored by the commercial managers, justifies their existence, and as a result they are going ahead with more ambitious plans next September.

## "ESCAPADES," UPPER WEST SIDE

A large and fashionable audience enjoyed the exhilarating musical comedy of the "Escapades" at the Alviene Lyceum, 235 West Fifty-seventh Street, New York, evenings of May 6-10, 12-21. The performance will be given again soon. Miss Alvina Wiens, as Jane, surpassed her usual prepossessing self in acting, graceful and expressive dancing and superb singing. The supporting company were excellent. Many floral offerings passed over the footlights.

## JUDGMENT AGAINST "HIGH JINKS"

Mr. George Wedden, of Brooklyn, N. Y., writes to THE MIRROR that he has secured judgment against the "High Jinks" company (Southern) for \$41.33, covering railroad fare and an amount deducted from his salary and a fine by the "High Jinks" management. The action was brought in the Municipal Court, Second District, of the Borough of Brooklyn. Mr. Wedden alleges that he was left stranded because he refused a cut of 20 per cent. in his salary.

## SIGNS FLORENCE MOORE

Philip Bartholomae has placed Florence Moore, late of the vaudeville team of Montgomery and Moore, under contract for a number of years. She is now a featured member of the "Maid in America" production, which is now running in Chicago. In January Miss Moore will appear in New York in a new musical comedy written by Mr. Bartholomae.

## "MOLOCH" HERE IN AUTUMN

Klaw and Erlanger, in association with George C. Tyler, will present Beniah M. Dix's war play, "Moloch," in New York early in September. Holbrook Blinn will be seen in the leading role. The graphic staging and dialogue of the play have created exceptional interest in Chicago, where it has been playing since its premiere in Cleveland.

## PROFITS OF "EVERYWOMAN," \$90,884

The appraiser's report of the estate of the late Walter Brown, author of "Everywoman," was recently filed in the Surrogate's Court. The report showed that "Everywoman," which, incidentally, was Mr. Browne's only play, netted \$90,884. The playwright's share was \$20,000. The net estate of \$17,572 goes to the widow.

## TO TRY OUT "BACK HOME"

Seiway and Company will try out Irvin Cobb's play, "Back Home," at Atlantic City, on June 19. The leading roles will be played by Willis P. Sweetnam and Thomas A. Wise.

## CABARET MEN IN COURT

Wallick's and Rector's Accused of Giving Theatrical Performances Without Licenses

Paul Salvia, one of the proprietors of Rector's and Homer R. Marlow, manager of the Hotel Wallick, who were arrested last Friday on the charge of giving theatrical performances without a license, have been paroled in care of their counsel until tomorrow when examination will be made by Magistrate Krotel.

The arrest of the cabaret impresarios is a development in the movement begun some weeks ago by the theatrical managers to stop midnight musical revues in the restaurants on the ground that, being in reality theatrical performances, they are injuring the business of the regular theaters. Since the complaint was made License Commissioner Bell has been conducting an investigation of the shows in Broadway restaurants.

When cabarets were introduced in New York, Louis Martin was arrested on a similar charge, but the case was dismissed as it was found that the then form of entertainment did not require a theatrical license. Since that time the cabaret performances have been expanded until, in some cases, they amount in musical revues and elaborate vaudeville. It is said that cases are being prepared against the managers of other restaurants giving cabaret performances.

## NEW HOUSE FOR OPERETTAS

Brady to Make Forty-eighth Street Theater Permanent Home for Musical Productions

So successful has been the Gilbert and Sullivan repertoire season at the Forty-eighth Street Theater that William A. Brady has decided to turn this theater into a permanent home for musical productions along the lines of the Savoy Theater in London.

The new policy will be instituted in August when De Wolf Hopper and company will appear in an elaborate revival of "Wang." This will most likely be followed by "His Captain" and by certain Gilbert and Sullivan works not yet included in the present repertoire.

## NEW PLAY AT 39TH STREET THEATER

The Shuberts will present George Nash in "The Three of Hearts," a new comedy by Marjorie Morton, at the Thirty-ninth Street Theater, Thursday night, June 3. The play was recently tried out in Philadelphia.

## TO HONOR ROSE COGHILAN

To celebrate her fiftieth year on the stage, Rose Coghlan is to have a golden jubilee in the Fall. A number of her friends are already preparing for the event, which will take place in the Shubert Theater in Boston in October, where "Trib" will be playing.

## GOSSIP

Dorothy Morton, for years prominent in prima donna roles, returned to the stage on Monday night when she assumed the title role in the Van den Berg-Conger opera company's revival of "Erminie" at the Standard Theater.

A suit for divorce has been filed against Earl K. Mitchell, now playing in "Under Cover" at the Cort Theater, by his wife, Frances May, whose stage name is May Barton. Mrs. Mitchell charges cruelty and non-support.

William Courtenay and Violet Heming have returned to their roles in "Under Cover." They left the cast recently to take part in the preliminary performances of Roi Cooper Megrue's new play, "Under Fire," in Atlantic City.

R. C. Ferdinand Schumann, son of Madame Schumann-Heink, and Miss Margaret M. McCann, daughter of Mr. and Mrs. Joseph J. McCann, of New York, are to be married in San Diego this month.

For the first time in this city, Charles A. Goettler lectured and showed the travelogue motion picture, "Seeing New York," at Hammerstein's Lexington Opera House last Sunday matinee and night.

Miss Jennie Newberry, who for a number of years was treasurer of the Chestnut Street Opera House, Sunbury, Pa., has been appointed treasurer of the People's Theater at Sunbury, Pa., a motion picture house.

E. H. Sothorn and Julia Marlowe (Mrs. E. H. Sothorn) will go to their Summer home in Connecticut on June 16. They are at present in Washington, D. C.

Maxine Hodges, who has been playing for the last six months in "On Trial" in Chicago, has returned to New York. She will leave Aug. 1 for a Western tour.

"A Pair of Sixes" took the place of moving pictures at the Grand Opera House, London, Canada, May 24, Victoria Day, and the house was packed.

Alfred Latell has been engaged for "Hands Up." He will play the part of "Gertie," the bulldog, and "Petro," the monkey.

Ruth St. Denis has completed a nine months' tour of the West and has opened a school for dancing in Los Angeles.

Bernard Granville, George White, and Helen Rook have been engaged for the new "Ziegfeld Follies."

Blossom Seeley has been engaged for the principal role in Ned Wayburn's musical revue, "Town Topics."

Phil Dwyer, who was the Lion in "Androcles and the Lion," has been engaged for the new "Ziegfeld Follies."

## ON THE RIALTO

Blessings are like bores: they brighten as they take their flight. —The Sage.

The Shuberts have offered a prize of \$1,000 for the best practical suggestion for a novel utilization of the tank in the Hippodrome in connection with the spectacle which they will present there in the Autumn. Suggestions are to be sent to Lew Shubert at the Shubert Theater.

Although afternoon performances on the stage are reported as early as Shakespeare's days, the modern matinee, it is stated by the London Chronicle, is the idea of J. N. Mashelyas, the first London entertainer to give performances twice daily. At first, this showman advertised "The only entertainment in London this afternoon," but his example was copied. Henry Irving, a frequent visitor to Egyptian Hall, in those days, remarked one afternoon on the largeness of the audience and Mashelyas told him he believed the afternoon business was biggest. This remark set Mr. Henry to pondering, and shortly afterward, he started a series of matinees himself, which was very quickly adopted by rival managers.

For years, governed by an invincible sense of pride, we have believed the melody bards of Times Square superior to those in any other locality on earth in taking advantage of timeliness of subject. Though never south of Forty-second Street, they could, when occasion required, shout of plantations and levers with as much sympathy and understanding as the best professional Southerner, and, if a ballad were needed, they could write with as much pathos as the "sob squad" on our daily papers.

Alas, we have been sadly disillusioned. The Beethovens of Broadway are not unbeatable opportunists. In their desire to pay tribute to the Lusitania disaster they have been scooped by the Chopins of Chicago. No sooner had the news of the sinking of the liner spread along the Rialto than song writers were observed scurrying to their dens in Forty-fifth Street and points adjacent to signalize the event in appropriate ballad. So steeped were they in rag-time, however, that they could not express themselves, and it remained for Chicago to be the home of the first song relative to the disaster. Can you guess part of the chorus? No? Then listen:

"He thought of the girl who loved him,  
He thought of their wedding day,  
As he looked on the angry ocean—  
Eager to seize its prey."

## MILLER GETS NEW PLAY

To Produce "Just Outside the Door," by John Eckert Goodman, at Gaiety Theater in Fall

Henry Miller has acquired the rights to "Just Outside the Door," a new play by John Eckert Goodman, which he will present in association with Klaw and Erlanger. The new play will have its preliminary hearings out of town in July, and will be the opening attraction at the Gaiety Theater with the beginning of the new season. It is in three acts, with the scenes laid in this country at the present day.

## FOR ACTORS AND PLAYGOERS

ALBANY, N. Y. (Special).—The Players' Corporation, having its principal offices in New York city, was incorporated with the Secretary of State, May 27, for the purpose of conducting a general theatrical business, also to promote sociability among actors and audiences, to encourage facilities for the discussion of theatrical topics, and to support the rights of paying playgoers. The enterprise has a capital of \$50,000 and the following named directors are also the principal stockholders: Alexander H. Blum, Herbert Reeves, and James L. Goodwin, 43 West 128th Street, New York city.

## GLENDINNING IN NEW DAVIS PLAY

Ernest Glendinning is to be starred in the Fall in a new play by Owen Davis which Harry Askin will produce. The piece concerns a young business man engaged in the steel industry, and many of its incidents are said to parallel the life of Charles M. Schwab.

## P. W. L. DECORATES GRAVES

On Decoration Day the Professional Woman's League paid its annual respect to their departed sisters and brothers in the profession, who are interred in the Actors' Fund plot at the Evergreen Cemetery. Each grave received some floral token.



## THE FIRST NIGHTER

## "THE PASSING SHOW OF 1915"

Musical Review in Two Acts. Dialogue and Lyrics by Harold Atteridge. Music by Leo Edwards, W. F. Peters, and J. Leubrie Hill. Dances Arranged by Jack Mason. Ballets by Theodor Kosloff. Orchestra Under the Direction of Oscar Madin. Staged by J. C. Huffman. Produced by the Shuberts at the Winter Garden May 29.

First Love.....Frances Demarest  
Young Woman.....John Charles Thomas  
Young Man.....Juliette Lamar  
Woman's Intuition.....Helen Ely  
Mina Manhattan.....Frances Fritchard  
Mocha.....John Boyle  
Java.....Walter Brail  
Experience.....John T. Murray  
Baby.....Daphne Pollard  
"M. J.".....Eugene Howard  
Sammy.....Willie Howard  
Lily.....George Monroe  
Roughy.....Ernest Hale  
Dancer Outlines.....Harry Fisher  
Blind Outcast.....Eugene Howard  
Ethel Shadow.....Eugene Howard  
Ruth Chatterbox.....Eugene Howard  
Miss Intuition.....Eugene Howard  
Bessie Odile.....Eugene Howard  
Angeline.....Eugene Howard  
A Ballet Master.....Eugene Howard  
The Bird Man.....Eugene Howard  
Miss Terpsichore.....Eugene Howard  
Joels.....Eugene Howard  
Miss Hamilton.....Eugene Howard  
The Lion.....Eugene Howard  
Hawaiian Servant.....Eugene Howard

The chief credit for the success of the Winter Garden's latest Babylonian revel belongs to neither Librettist Atteridge, though he has furnished many amusing gobs, nor to Composers Edwards, W. F. Peters, and J. Leubrie Hill, though their syncopated strains follow the best Winter Garden standard, nor to Mrs. J. J. Shubert, whose costumes rival those of Melville Killa in color contrast and ingenuity of design, but to the unsung and unheeded genius who selected the chorus.

He deserves a permanent niche in the theatrical hall of fame. Never has a Memorial Day parade at this Broadway institution been so resplendent with youthful beauty and charm. It required three hours for the sturdy brigade of fifty-nine women to pass the reviewing stand. Three wholly insufficient hours to be under their irresistible and poignant spell!

Having paid our frugal tribute to the invincible army of "The Passing Show," we will give a passing glance to the general staff of the entertainment. George Monroe, as a 260-pound Lily in search of the "Song of Songs," contributed most of the amusement. He was aided and abetted by Winter Garden talent that has long since won its place in the sun of amusing accomplishment. Harry Fisher with his dog-like bark and high pitched voice was a genial polygamist who lured George Monroe as a Sudermann's pitiable heroine into a matrimonial alliance. While their love was ripening into a condition approaching disaster because the nuptial chamber contained not twin but quadruplet beds. Eugene Howard as H. G., "an attempting detective of 'Under Cover,'" was attempting to find the smuggled jewels which his brother Willie, as a peevish orphan, was concealing upon various innocent people.

To balance this excitement, Marilyn Miller as First Love follows John Charles Thomas, as her sweetheart Youth, to the city, where, under the influence of several parasitical damsels, he is taking a course in the spacious halls of Experience.

Miss Miller made the hit of the evening with her adorable smile and blithesome dancing. Her reception at her every appearance was deservedly uproarious. The gain she has made the past year in poise and assurance has made her personality even more winsome. We have never seen George Monroe in better form. His disarming act, in which he was compelled to use a pistol as well as a chisel and hammer to remove "the last look" was positively hilarious. Frances Fritchard appeared somewhat conscious of her new surroundings. At present there is not enough of her graceful dancing. Mr. Thomas sang with feeling and expression the ballads of the entertainment. John T. Murray scored in a number called "The Spanish Pandango." Daphne Pollard, a diminutive Eva "anguish" brought her dynamic personality to good use as Ruby, the working girl. To her was allotted the song hit of the show, "The Midnight Cakewalk Ball." Eugene Howard contributed an effective impersonation of Svengali. Willie Howard was amusing in his imitations, and Boyle and Brail as Mocha and Java soft-shoed their way into the affections of the audience.

As is customary at the Winter Garden a scenic specialty was presented. This time it is a realistic invasion of London by German Zeppelins. In the last scene several robust maids disported in a tank to the approval of a palpitating audience. Another feature was a series of ballets arranged by Theodor Kosloff and presented by him, Mme. Maria Baldina, and Miss Miller, assisted by the chorus.

## "ERMINIE" AT THE STANDARD

The Van den Berg-Conger Opera company is presenting a revival of Jacobowski's comic opera, "Erminie," at the Standard Theater this week. Dorothy Morton is sing-

ing the title-role. Frederick Solomon is appearing as Cadenus. Others in the cast include Carrie Reynolds as Javotte, Arthur Cunningham as the Marquis, Karl Stall as Cavendish, Paul Hyde Davis, Maybelle MacDonald, Alice Gillard, Charles Udell, Charles H. Drumbeller, Dora Kummerfeldt, Selma Marion, and Adele Morrissey.

## "THE TROJAN WOMEN"

Tragedy by Euripides. Translated into English by Gilbert Murray. Revived by Granville Barker and Lillah McCarthy in the Adelphi Theatre, London, at the College of the City of New York, May 31.

Hecuba.....Lillah McCarthy  
Cassandra.....Christina Hanna  
Andromache.....Edith Hanson  
Helen.....Edith Hanson  
Polyxena.....Edith Hanson  
The God Poseidon.....Lionel Brahm  
The Goddess Pallas Athena.....Mary Forbes  
The Leader of the Chorus.....Alma Kruger

The Adelphi Theatre, London, at the College of the City of New York was dedicated on Saturday afternoon by Granville Barker and Lillah McCarthy's performance of Euripides' "The Trojan Women." The presentation of this tragedy, which conveys the horrors of war, is particularly timely and suggestive. The message it conveys of war's waste and futility is as applicable to-day as it was in Greece in 415 B.C. when the Greeks and Trojans were fighting for supremacy.

In spite of the resistance offered by the modern environment of apartment roofs and college towers the tragedy proved, indeed, most interesting. The gray sky of the day created an atmosphere in keeping with the theme. This fortunate climatic condition helped to no small extent in making the action of the play stirring and impressive. The stage was backed by a high proscenium representing the walls of Troy. The wine-red hangings of the entrances in these walls were in vivid contrast to the stone-gray of their background. As the play began the gigantic figure of Lionel Brahm as the God Poseidon was observed on top of the proscenium. The situation was startlingly effective and proved again that Mr. Barker is a genius in obtaining striking scenic and dramatic effects. Mary Forbes as the Goddess Pallas Athena then arose at the other end of the proscenium and spoke the lines of the prologue. As the action of the play continued, Lillah McCarthy as Hecuba, Queen of Troy, came on the stage, dressed in robes of black and purple, to lament upon the disasters which have overcome her people. Joining her in her grief came a chorus of Trojan women led by Alma Kruger, clad in gray, red and orange. The women moved on a quadrangle in front of the stage which somewhat resembled a parched board in its markings. Their groupings were finely directed and their melancholy chanting helped mightily in maintaining the depressing note of the play.

Christina Hanna as Cassandra, the mad daughter of Hecuba, gave the pathetic climax to the first episode, while Edith Wynne Matthison as Andromache furnished the most poignantly dramatic incident of the second. The performances of both of these players were beautifully eloquent. The emotional and most dramatic moment came when Andromache's little son is torn away from her by the Greeks for sacrificial purposes was conveyed with an impressive sense of the tragic that profoundly moved the six thousand spectators present. The audience forgot the brutal picture of war that the scene presented.

Philip Merivale as an attractive Menelaus and Gladys Hanson as a radiantly beautiful Helen in robes of red then acted their scene, which was followed by the burning of Troy and the departure of the women for the galleries of their Grecian masters.

The conflagration of the city was well suggested by clouds of black smoke issuing from blazing braziers placed in front of the proscenium. Miss McCarthy's best moments were in the burial scene of little Astyanax. When she seemed indeed majestic and impotent in her lamentation. Her performance was not in its entirety satisfying, perhaps, because she has not mastered the grandiose style necessary to the proper reading of Mr. Murray's Victorian translation. Norman Wilkinson's costumes truly attained symbolic perfection. He achieved some magnificent effects without sacrificing the poetry of the tragedy.

## CRITICISM INVOKED

At its recent meeting in Detroit, the Drama League of America passed the subjoined resolution: "The Drama League of America believes that the welfare of the drama requires that the theater be treated as a public institution; that all dramatic performances in it should be subject to honest and fearless criticism, and that any attempt on the part of any theatrical manager to dictate terms under which criticism of dramatic performances in his houses may be written would be fraught with danger to the theater, the drama, the art of acting, and the principles of a free press."

## ACTORS' EQUITY ASSO'N

Lawyer to Give Advice in A. E. A. Rooms—  
Absent Voters' Bill Killed in Congress



John Westley and Thomas Wise.  
New members elected:

David Bingham.....Marion Murray  
Charlotte Wade Daniel.....Lillian Ethel Morris  
Leslie King.....Edith Hanson  
David L. Leonard.....Madeline Travers  
Dorothy Maynard.....

All members of the A. E. A. are asked to take notice that legal advice may be had any week day between 11:30 A.M. and 1:30 P.M. when Mr. Hampden Triplett, a legal associate of Mr. Paul M. Turner, our official counsel, will be in the A. E. A. offices. A committee will be appointed at the next meeting of the Council to confer with the theatrical agents and make clear to them their duties under the New York statute.

Some members have misconstrued the form of our query letter, sent out with the Annual Meeting notice, as a desire on the part of the Association to prosecute any and all back-stopping claims, even though they may antedate the election of the complainant or the very existence of our organization. We would be swamped if this should be undertaken. The aim of the letter was to secure everything possible in the way of precedents to guide us in legal controversies that may arise. As a result of it, we have a large store of information that will doubtless prove of great value.

It is strange, but in only two cases where we have called the attention of managers to a complaint on the part of members in their employ have we been temporarily ignored. "No association can teach me my business," remarked a manager, who fails to extend that Easter Monday is a legal holiday. This seems to us a very thoughtless discourtesy when equity is in the balance. It is always ready to arbitrate.

The Council would say to every member that in any and all instances where an arbitrary injustice may be done him, that it is his bounded duty to the Association, and through it to the whole profession of acting, to kindly but firmly assert his rights. Then if equity be denied to his perogative, the Association will exert its appeal in his behalf. If, however, we are power in his behalf, success to which we aspire there must not be an individual coward allowed among our members, who is supine enough to suffer the violation of a general principle regardless of the injury to his fellows, and the impairment of our solidarity.

Our interest in the Absent Voters' Bill offered in Congress last winter and by which all citizens-actors would be entitled to vote when on tour, moved us to write for news to its status. The Chief Clerk of the U. S. Senate has replied: "House Representatives 1914 was referred on introduction to the Committee on Elections and it died in Committee. You might obtain a copy of the Bill from the Document Room of the House of Representatives."

We will pursue the matter further, looking toward a resurrection of the proposal. The parchment copy of the original form of the Constitution is ready at the A. E. A. offices for the signatures of all of the one hundred and twelve actors who attended the meeting in Pabst Hotel, May 26, 1913, when it was adopted.

By order of the Council,

BRUCE McRAE, Corresponding Secretary.  
HOWARD KYLE, Recording Secretary.

## DEATHS

GEORGE CUNNINGHAM, Jr., the twelve-year-old son of George Cunningham, of Cunningham and Martin, died at the Kitchener Hospital, New York, May 22, from shock caused from being run over by an automobile.

LA YANNA TRUSS, a well-known actor, died May 24, at Portland, Chautauque County, N. Y. His widow (Alberta Keen) and two young sons survive him.

JULIA WALCOTT, an actress, who is credited with having played more parts than any other woman on the American stage, was found dead in her apartment in Chicago, May 23. She had been playing the role of Mrs. Hubbard in "Along Came Ruth" at the Olympic Theater in Chicago. She was seventy years of age, and went on the stage in Philadelphia when six years old.

JOSEPH LANE, an old-time minstrel, died at his home in Chicago May 24, after an illness lasting more than three years. "Joe" Lane, as he was known to the workers throughout the country, had been identified with the management of theaters in Chicago since 1884.

DAVID IYING TOWNS, for many years a leading theatrical manager, died on May 23 at the Kitchener Hospital, in his fifty-fourth year. He had been manager of "Ben-Hur" for William Faversham in "Julius Caesar" for H. Warner in "Alas, Jimmy Valentine" and "The Ghost Breaker," and for Neil Brown in "The County Fair." At the time of his death he was manager of the Playhouse Film Company, of this city. He leaves a widow and stepdaughter.

## "MIRROR" SHORT CUTS

Mr. Nats Kaufman, Mirror correspondent at Sunbury, Pa., will become lessee and manager of the Chestnut Street Opera House in that city, July 1, next.

Capital Beach and Electric Park will furnish outdoor pastimes for Lincoln, Neb. The former opened May 22. The latter opens June 20. It will be operated by the Acme Amusement Company, of Lincoln, with L. M. (Joe) German as manager. The local Moose Lodge's carnival opens May 31. It closes June 6. (Victor E. Friend, Corr.)

The Bastable Summer Company of Burlesquers, headed by Sal and Lew Fields, did not favorably impress Syracuse, N. Y. (F. E. Norton, Corr.)

The Playhouse, at Wilmington, Del., has put on moving pictures. The Garrick closed for the Summer, will be redecorated for next season. (Samuel M. Bachlin, Corr.)

The Academy of Music, at Selma, Ala., is closed for the season. Manager Robert Wilby is booking 1916 attractions. If conditions of the South continue as they are now we have very fine prospects, and naturally a good theatrical season will follow. (Ben J. Schuster, Corr.)

The Champlin Repertoire company, in the week of May 24, presented at the Dill-Lyett Opera House, Walden, N. Y., the following: "The Man from Home," "The Stranger," "The Littlest Rebel," "Ha, Ha, Stranger," "The Littlest Rebel," "The Ghost in Love," "Heart of Maryland," "The Breaker," and "Heart of Maryland." The players supporting Mr. Champlin are John Walder, Percival, Francis Townsend, Todd, Ben Tappan, Richard Fouts, William A. Moore, Waldemar Burkhardt, William A. Rolfe, Harry Hargrove, Frank Williams, Lulu Morrison, Vera Dayton, Mary Louise Malloy, Elba Andrews, and Jesse Lyons. All excellent.

The Sue Higgins Stock company, at the Orpheum, Kingston, N. Y., week of May 24, appeared in a number of short plays. Those who supported Miss Higgins are Herbert Betts, Florence Hartley, James Mullin, Frances Hyde, Walter Turner, and Eddie Evans. Business was good. (A. Ed. Walker, Corr.)

The Lyttell-Vaughan Stock company, for the eleventh week of their prosperous engagement at Harmanus Blocher Hall, Albany, N. Y., produced Charles Klein's successful play, "Mapple Pepper," to crowded houses week of May 24. Current week, "The Argy Case." (Herbert, Corr.)

Louise Muldener has closed her tour with the road company of White Feather and returned to New York. Miss Muldener would consider offers for Summer and next season.

Spencer H. Cone, brother of Kate Klaxton, who has been at the point of death for days from pneumonia, is out of all danger and mending quickly.

## OLIVE OLIVER CHOSEN

To Act as Envoy of the Actors' Equity Ass'n at Exposition—New Officers Elected

At the second annual meeting of the Actors' Equity Association, held last Tuesday afternoon in the Hotel Astor, Olive Oliver was chosen from among five candidates to represent the association at the Panama Exposition in San Francisco on Actors' Day, July 9. The following officers were elected unanimously for the ensuing year: Francis Wilson, president; Bruce McRae, vice-president; Howard Kyle, corresponding secretary; Grant Stewart, recording secretary; Richard A. Purdy, treasurer. The following were chosen councilmen: Albert A. Bruning, John Cope, Jefferson De Angelis, Frank Reicher, Milton Silla, John Westley, Edward Abela.

## HOME TALENT, BURLINGTON, N. J.

BURLINGTON, N. J. (Special).— "Papa's Daughters," a musical comedy in two acts, staged under the direction of Mr. McDonald, of New York City, and presented by local talent at the Auditorium, May 23, 24, for the benefit of the Burlington Fire Company, was beyond doubt, one of the best amateur productions ever witnessed in this city. A company of one hundred and twenty-five, with the following cast: Papa, McDonald; Mama, C. Grant Holmes; Walter Lewis, Florence Wain; C. Grant Holmes, Walter Lewis; Charles Sims, John Watson, and Pettit Brothers, were unqualified praise from the large audiences present. Winkler's Orchestra of Trenton were the recipients of praise for the excellent rendition of musical score.

The new Belmont Theater, which recently opened in this city under the management of Mr. R. Robinson, of Trenton, N. J., who also operates a chain of picture houses in this State, is showing the Mutual screen stars in good business. The house is equipped with all modern improvements, and has a seating capacity of 600. Edward Super, who for a number of years managed a vaudeville and picture theater at Bristol, Pa., has closed on account of poor business. Birch's Opera House, Burlington, N. J., recently reopened and conducted by E. H. Scheraga as a picture and vaudeville house, has again closed. Failing health of the manager is given as the cause. J. Wills, Spec.

## HALIFAX

HALIFAX, N. S. (Special).— The Manhattan Opera company opened its third week at the Academy of Music May 24, in "Mlle. Modiste." Florence Webster scored heavily in title-role, and Nell Brown again captivated with her splendid voice. Tom Barry made a hit week May 27 in "Forty-five Minutes from Broadway." JAMES W. POWERS.







# NEWS OF STOCK PLAYS AND PLAYERS

## The Ticker

An interesting look back to the stock companies of the last generation, forty years ago, is given by J. H. Barnes, who writes an introduction to H. L. Bateman, manager of the London Lyceum, in 1871. We get the vista in "Forty Years on the Stage." (Dutton.)

"The stock companies of the last generation were the finest schools of the drama that ever existed. In them work was continued, varied and earnest, and nearly always under the guidance of an experienced stage-manager who could, and did, give the aspirant the benefit of his knowledge; and, be it remembered, the companies were, generally speaking, made up of artists of considerable attainment as well as almost unlimited practice. When I have sometimes had occasion to speak of the work we used to get through, young ladies and gentlemen of to-day have eagerly said, 'Yes, but how was it done?' I have always replied, and I state here without the slightest reservation, that if we had dared to give the alighted, colorless, invertebrate performances I see very often on the stage nowadays, we should have 'got our notice' in less time than it takes to write this sentence."

## GREATER NEW YORK STOCKS

Keith's, Brown.—Thoroughly artistic and appreciated by large houses was the production of "Toss of the Storm Country," as presented by the Keith Players at the Bronx Theater. This play has been on the road for several seasons, but it has had no better interpreter of the name part than Bruce and delightful Julie Herne, whose splendidly human characterization, true to the soil, so quaintly humorous and pathetic, moved the audience to storms of applause. Fred House, as Asa, added another success to his string of long, and Bowden Hall, as Frederick Graves, was also excellent. Walter Marshall was a good Ben Letts, and David Hewitt, William Gerald, William Frederic, Albert Gebhardt, Lucella Morey, Margaret Fielding, Bertha Russell, Jessie Black, and Hal Oliver shared in the honors. "The Penalty" was given week of May 31. Ida C. MALCOMSON.

Casino, Brooklyn.—Noel Travers and Irene Douglas and their company returned to Brooklyn for a special Summer engagement at the Casino Theater. And from the rousing ovation given to the local favorites, it is apparent that they will enjoy a long engagement. The opening attraction May 24-25 was "Satan Stands Alone." Mr. Travers appearing in the title-role. Miss Douglas was seen as Jessica Holme, and handled her assignment with much skill. The cast included such favorites as George Carleton, Minnie Stanley, Reginald Williams, and Harry Stafford. At the conclusion of the third act the house staff was kept busy handling the numerous floral tributes which were presented to the members. Practically all of the favorites were compelled to respond with speeches. William Dunning is looking after the publicity for Mr. Travers. J. LEROY DUBO.

Lexington Players.—Mr. Carl J. Brickett is the new leading man in the Lexington (Hammerstein's) Theater Players Stock company. He appeared Monday afternoon, May 31, in "Stop Thief." This was Mr. Brickett's initial appearance in this city. Mr. Brickett was born in Indianapolis, and was educated at Butler University in that city. His first appearance was in amateur theatricals at the university. He was with Belasco's "The Girl of the Golden West" company two years and with stock companies in several Eastern and Southern cities. His opposite in the company at the Lexington this week is Miss Frances Ferne.

Leland, Saxe's 110th Street Theater.—A fortune telling matinee was announced for last Thursday at Saxe's. The interior of the auditorium was decorated in true gypsy fashion. In the rear of the orchestra floor a beautiful gypsy camp had been arranged, tent, open fireplace, and all, even to the proverbial "black cat," and with the small incandescent lights strung all over. A real gypsy mystifier told the ladies' fortunes. Jay Packard was "master of ceremonies."

## STOCK IN OPERA

ELMIRA, N. Y. (Special).—Norick's Theater, under the management of Royster and Dudley, will open June 7 with "The Red Rose." The opera season will run until Sept. 7 with a weekly change of bill. A splendid company has been gathered, including Anna Bussert, prima donna; Anna Boyd, character comedienne; Carl Gantvoort, baritone; Frank W. Shea, comedian; Leona Stevens, soubrette; Leonard Hollister, juvenile; Leslie Bassett, second man; Edwin Emery, stage-manager; Eugene Speyer, musical director. L. B. Royster will be resident manager. During the season Fritz Schen, Richard Carle, and other stars will be offered for a week. High-class royalty operas will be used exclusively, and the season promises to be a notable one in every way. J. MAXWELL BEERS.

## STOCKS IN ST. LOUIS

St. Louis, Mo. (Special).—Excellent crowds were attracted to the Park Theater, May 24-30, by the splendid production of "Blazing a Husband." Mitchell Harris was very pleasing as Charlie Sample and Eda Von Buslow, second leading lady of the company, assumed the leading role and deserves much commendation. Anna

## HYPERION PLAYERS, NEW HAVEN

NEW HAVEN, CONN. (Special).—The Hyperion Players were seen in "What Happened to Jones" week of May 24. The play served to introduce John H. Dilson, a former member of the Poli Players, to his many local admirers. Mr. Dilson, who replaced Malcolm Owen, appeared as Jones and, realizing the great possibilities of that role, played it with force and conviction. Miss Morgan, as Cissy, gave a painstaking and conscientious performance as usual, and Miss Williams, as Alvina, carried the comedy honors. Miss Orpha Alba, another former player, appeared for the first time this season as Helma, the Swedish servant girl. William Bonney, Harry Bewley, Henry Oehler, William Townsend, Mr. Faulkner, Miss Gordon, Miss Cairns, and Miss Blair scored in their respective roles. "The Girl from Out Yonder" week of May 31, with "Seven Keys to Baldpate" and "In Wyoming" to follow. DANIEL W. DELAND, JR.

## CALBURNS, BRIDGEPORT

BRIDGEPORT, CONN. (Special).—A veritable riot of fun was the opening night performance of "The Tenderfoot" at the Lyric Theater, May 24, when the Calburn Musical Comedy company began the second

## DENHAM PLAYERS, DENVER

DENVER, COLO. (Special).—The Denham Players added another success to their long list of triumphs in "A Man's World," May 28-29. Miss Boland, as Frank Ware, had an opportunity to display some of her excellent emotional work. Carl Anthony portrayed the character of Malcolm Gaskell with his usual care. The Denham company has played eighty-five weeks since coming to Denver and Mr. Anthony has been in eighty-two of those, being absent from the cast but three weeks, and playing the leading roles in every instance. In the "Deep Purple" a short time ago he received applause at every appearance. Vera Finley, Frank Denithorne, Carl Daintree, and J. David Herblin have gained marked popularity. "The Real Thing" current week.

Since last August the house has been sold out every Monday night to various lodges and societies, and has been spoken for up to July 13. The company was delightfully entertained by the Denver Drama League at the home of Verner E. Reed after the evening performance on May 15.

Mary Hall and Charles Gunn, formerly with the Davis Players in Pittsburgh, are announced as the leads for the stock season at Elitch's Gardens this Summer. The other members of the company will include Marie Pettis, Matilde Decher, Charles Dow Clark, Forrest Winant, William Lytell, Robert Homans, Hayden Stevenson, Jessie Miller, and Louise Valentine.

The Lakeside management announces the engagement of the Arrington Stock company, of Chicago, to open at the Lakeside Theater, June 13. DICKSON TITUS.

## WATSON PLAYERS, FALL RIVER

FALL RIVER, MASS. (Special).—One of the best productions yet seen here by a stock company was "The Yellow Ticket," presented by the Evelyn Watson Players at the Academy of Music week of May 24-25, with Miss Watson as Marya Varenta. Of Miss Watson's conception of the role much can be said, and she is deserving of great praise for the very excellent manner in which she played the part and the liberal applause given her by the large audience. Miss Watson has done nothing better. Neil Barrett, as Baron Andry, shared with Miss Watson the honors, and gave a strong performance of the part. Norman Wendell, as Monsieur Zoubatoff, had a part which he played in his usual excellent manner. Donna O'Neil, who has become very popular here, made a good Margery Beaton, while the Mr. Benton of Mr. Tello Webb left nothing to be desired. John F. Fanning made a good Julian Rolfe, Charles McHenry, John Daley, Roy Beachamp, George Fowler, and Dennis Donagan completed the cast, the production was staged in a most lavish manner, special credit being due Norman Wendell, Phil Dillon, and the scenic artist, Walter Kempf. Indications point to the most successful season of stock that this city has seen in many years. Saul Burstein is the active manager of the Watson Players. "Seven Keys to Baldpate," May 31-June 6. W. F. GAN.

## BARROW-HOWARD, LINCOLN

LINCOLN, NEB. (Special).—The Barrow-Howard Players are filling their third Summer's engagement at the Oliver Theater and are doing better so far this year than either of their previous engagements. The company includes Miss Lotus Hobbs, Edward C. Woodruff, Blossom Baird, S. H. Horner, Arling Alcine, Grace Hamilton, Olive Johnston, Fannie Fern, Walter Reed, Guy Ribbee, Earl Dobbin, James A. Bliss, formerly with William A. Brady's "Baby Mine" company, in stage director; T. J. Marx, scenic artist, and Miss Frances T. Barrow general manager. "The Rainbow" was very well received by large and enthusiastic audiences week of May 24. "The Ghost Breaker" week of May 31, and "Within the Law" week of June 7. VICTOR E. FAIRBANK.

## LEIGHTON-TUCKER, WORCESTER

WORCESTER, MASS. (Special).—The Leighton-Tucker Stock company opened Worcester Theater, Decoration Day, for the Summer with "The Big Idea," followed by "Too Many Cooks." Cast: Richard Tucker, Joan Shelby, Grace Goodall, Adelaide Hibbard, Helen Star, Richard Ogden, Bert Wilcox, Clara Macchia, Frank Wupperman, John Daly Murphy, Hallett Bosworth, Marc Goldaine, Willard De Schell, director; Jack Flatzer, artist. BERT WILCOX.

## THE ADELE BLOOD COMPANY, TRICK THEATER, BUFFALO, N. Y.

Direction Bartley Cushing and Guy Crowell Smith.

Standing, from Left to Right: Mr. Smith, Mr. Speng, Mr. Brooks, Mr. Nicholson, Mr. Dudgeon, Mr. Hamilton, Mr. Beasley, Mr. Spencer, Mr. Nilsen, Mr. Gordon, Mr. Cushing, Mr. O'Brien, Mr. Morris, Mr. Lancaster, Mr. Glocker. Sitting, Left to Right: Miss Gale, Miss Reade, Miss Billings, Miss Blood, Miss Delmar. The company will remain in Buffalo during the Summer.

Beyer Price as Mrs. Sample was excellent, as was John Maurice Sullivan. Henry Hull, as Professor Topfer, was at his best. Miss Laurette Allen and Bob McClung also added much to the finish of the piece. The Park Opera company, in their original production, "The Review of 1915," played to overcrowded houses at the Shenandoah, May 24-30. This elaborate stock production has offered each member of the large company excellent opportunities in which to display their talent. It would be unfair to mention one without mentioning all. The piece was staged by Charles Sinclair. V. S. WATKINS.

## EMPIRE COMPANY, SYRACUSE, N. Y.

SYRACUSE, N. Y. (Special).—The new leading woman of the Empire Stock company, Miss Frances McGrath, made her bow to Syracuse in the Civil War drama, "Polly Primrose," May 17. She is youthful, dainty, and pretty, and managed her part with ease, sincerity, and strength. A Night On Parole, week of May 24, was well acted. Stuart Fox drew a big share of applause. "On Parole," week of May 31. It is announced that Harrison Ford is to leave the company June 5 to commence rehearsals for "Rolling Stones." This is regretted by all the Empire goes, as he is by far the most popular and capable lead that has appeared here in years. F. E. NORTON.

## TEMPLE PLAYERS, MALDEN, MASS.

MALDEN, MASS. (Special).—The Temple Players for their sixteenth week presented "Mrs. Wiggs of the Cabbage Patch," May 24, to well filled houses. Miss Mae A. McCaskey was seen in the title-role to good advantage. Miss Margaret Brainard, as Lovey Mary, won her way to the hearts of her audience. Mr. Richard Gordon played Billy Wiggs and Mr. Rogers Barker handled the role of Stubbins in his usual able manner. Miss Gardiner, as Miss Hays, created screams of laughter. The play was well staged under the direction of Frederick Loomis.

week of its engagement in Bridgeport. John Kearney, as Professor Pettibone, plays for a laugh every minute he is on the stage, and has the satisfaction of getting them. Florence Mackie, as Marion Worthington, proved even more bewitching than in her role at last week, and when she sang "Only a Kiss," there wasn't a still pair of hands in the audience. Her "Fascinating Venus" was another big hit of the evening. Arthur Burckley repeated his success of last week in the role of Colonel Winthrop. Mr. Burckley has a stage presence and makes the most out of every scene. In addition to the songs of the regular score, he sang McCormack's famous hit, "I Hear You Calling Me," in a manner that won the favor of every member of the large audience, and was forced to sing three encores. Billy Lynn walked into instantaneous favor in the role of Hop Lee. Mr. Lynn makes a salient feature of his part. Neil McClune made another decided hit as Sally, the maid, as did Laura Millard, who was indeed very charming in her role. J. Parker Coombs was pleasing and Peggy Clark, as Patsy, supplied a good bit of comedy to the piece. "The Red Mill," May 31. ALLEN P. WEIL.

## UNION HILL, N. J.

UNION HILL, N. J. (Special).—The stock company at the Hudson, May 24-25, did itself proud in "Within the Law" to crowds jammed out to the gutters. Stage-Manager Mason did excellent work. Ann McDonald, as Mary Turner, played the part for all there was in it. William H. Sullivan as Jerry Glider gave excellent support, and Francine Larrimore as Aggie Lynch was at her best. As Joe Garson, Joseph Lawrence was tip-top, and the police inspector by J. J. Hyland was clever. "Seven Keys to Baldpate," May 31-June 5. WALTER C. SMITH.

## STOCK OPENINGS

Elbert and Getchell, of Des Moines, Iowa, announce the sixth season of the Princess Players for Aug. 22. Miss Fay Painter will be the leading woman.





ISABELLE FLETCHER

Few stock leading women can point to a record such as Isabelle Fletcher, who has just come East from the Coast. Five years at the Empress Theater, Vancouver, and four years at the Liberty, Oakland, the two best stock companies on the Coast, is an enviable engagement for any one to have to one's credit. Miss Fletcher was a great favorite on the Coast and spared no expense in her wardrobe, and the San Francisco press, in speaking of her, stated that they considered her the best dressed actress that ever came from the East. Miss Fletcher is considering a production engagement for next season, meanwhile she is enjoying a much needed rest.

## MANHATTANS IN ROCHESTER

ROCHESTER, N. Y. (Special).—"A Night Off," presented at the Lyceum week of May 24 by the Manhattan Players, proved a popular sort of entertainment. Augustin Daly's old play, written and performed for the first time thirty years ago, still retains its laugh making possibilities, and amused large audiences. Mr. Wood, whose work heretofore has been confined to more or less conventional roles, came into his own as Marcus Brutus Snop, and Mr. Galloway also gave a pleasant picture of the old history professor. Miss Tell displayed charm and some fetching gowns. Others who contributed effectively were Miss Waldrop, Miss Goodfriend, and Messrs. Emory, Conant, and Paterson. Week of May 31-June 5, the Players turn their attention to a musical play, Cohan's "Forty-five Minutes from Broadway," done originally with Victor Moore and Fay Templeton. It will require the full strength of the Players, with an augmented orchestra and the addition of some local talent as singers and dancers. The bill incidentally marks the completion of the first half of the company's ten-week engagement in Rochester. "Box" HOGAN.

## POLI'S, BALTIMORE

BALTIMORE (Special).—Following closely upon their splendid productions of "Nearly Married" and "Seven Keys to Baldpate," the Poli Players' work seemed rather tame and uneven last week when they appeared in Nat Goodwin's old success, "When We Were Twenty-one." In the first place the play is not a particularly brilliant bit of writing, and, moreover, as interpreted by the company last week, its weak points seemed to stand out with greater force, so that the performance lacked much of the buoyancy and spirit which characterized the productions named. Arthur Van Buren had Goodwin's old role, and while he has done other things better, he brought to the part a good understanding of its requirements and possibilities. Hugh Dillman gave perhaps the best all round performance of the cast as the Imp. Grace Huff had the role played by Miss Elliott, and gave a very sweet and sincere interpretation, although it is a role not particularly suited to show her to the best possible advantage. "A Royal Family" week of May 31-June 5. I. B. KASIA.

## FISHER PLAYERS, ST. PAUL

ST. PAUL, MINN. (Special).—From the hotel office in the first act to the miniature trolley car in the last act, "Get-Rich-Quick Wallingford," as presented by the Ernest Fisher Players at the Shubert, May 23-25, was one of the best staged stock productions ever seen in St. Paul. There was that necessary attention to detail

which is a negligible factor with so many stock companies. As Wallingford, Frank M. Thomas was at his best, while Fred Van Rensselaer was no less successful as Blackie Daw. As Fannie Jasper, it was only necessary for Irene Summerly to look sweet and pretty, and she did that charmingly. Pete Raymond was his usual excellent self as Dempsey, and Harry La Cour gave an interesting delineation of Edward Lamb. Charles C. Burnham deserves credit for his excellent character work as G. W. Battles, and Billy Kent was in his element as the office boy. In fact, the big cast was in excellent hands; and a remarkably smooth performance was given. "Friends," last revived by Tim Scanlan's ill-fated stock company at the Colonial, now Starland, is the bill May 30-June 5. The Shuberts bought out the house for the week, "Madame X," June 6-12. "The Virginian," "Trail of the Lonesome Pine," and "Strongheart" are futures. JOSEPH J. FEISTER.

## COLONIALS, CLEVELAND

CLEVELAND, O. (Special).—Clara Joel, leading lady of the Colonial Players Stock company, former star in "Within the Law," appeared week of May 31 with special matinee on Decoration Day. Miss Joel, in the part of Mary Turner, she having formerly played this part under Selwyn and Company's management at \$2 prices, for two seasons. This is the first time the play has been released for stock, and it is expected to be the treat of the summer stock season. H. S. MILBURN.

## STOCK NOTES

Marise Naughton was unable to even begin rehearsals with the Park Players Stock company at St. Louis, Mo., owing to her sudden illness. Her physicians feared a nervous breakdown, but her friends will be pleased to note she has fully recovered.

Frances Rush, of Brooklyn, appeals through THE MIRROR to managers of stock companies to consider Brooklyn next season. The people over the river are particularly fond of stock companies where the players are competent. The history of stock in the city of sanctuaries proves this. Miss Rush's interest is commendable.

"A Mile a Minute," the feature of the "Honeymoon Express," one of the Shuberts' most successful productions, was booked for the Poli Circuit, opening at the Wilkes-Barre, Pa., Theater, Monday, May 24. The race scene is the invention of Langdon McCormack and Howard Thurston. Mr. Thurston has the American rights and is represented by Mr. Alf Wilton.

We are informed by our Yonkers sporting correspondent that last Friday the stellar lights of the Yonkers Stock company and the male members of the chorus played ball at Van Cortlandt Park in the presence of most of Yonkers' population and a turnout of Bronxites, and that the stellar lights overlastingly walloped the chorus in a sweeping victory of 27 to 0. Stage Manager John Wray trained the players. Joe Gillon was the speedy pitcher, George Farmer stopped 'em at second, and Alan Edwards caught. Regine Wallace, the leading woman, and Jean Brea, ingenue, worked the cheering squad.

## STOCKS CLOSED

"The Winning of Barbara Worth" company closed the season at Warsaw, N. Y., on May 18 after thirty-six weeks of good business, and a tour which covered the country from Coast to Coast. The members of the company showed their appreciation of "the best manager in the business," Mr. L. C. Goemans, by presenting him with a very fine silk umbrella. Mr. Theodore Hardy made the presentation and Mr. Goemans feelingly replied, with many good wishes and goodby handshakes. The company comprised Miss Gertrude Barker, Celcie Goemans, Theodore Hardy, Earle Burnside, Frank R. Ramsdell, Owen Coll, Earle Leadaker, Joseph Detrick, Jacob Kingsberry, George Haley, Harry H. Elliott, and L. C. Goemans, manager.

## STOCK OPENINGS

Pearl Stearns and Harry Royale open June 5 at Colorado Springs with Theodore Torch in stock.

## GOSSIP

Tarleton Winchester is doing the publicity work for "The Alien," which opened at the Astor Theater, Monday, May 31.

Jack Edwards, Des Moines, Iowa, former press representative and manager for Eva Tanguay, is doing the publicity for all of the Elbert and Getchell enterprises.

Peggy Wood returned to New York this week after her successful engagement with the Columbia Theater Musical Stock company in Washington, D. C. Last week she played the prima donna role in "The Girl of My Dreams."

Maurice Campbell was granted a discharge in bankruptcy last week by Judge Hough. Mr. Campbell, who is the husband of Henrietta Crossman, filed a petition on Jan. 18 last, with liabilities \$12,831 and assets \$153. He is now abroad on business.

Adole Blood obtained an interlocutory decree of divorce from Edwards Davis, actor and one-time clergyman, in the Supreme Court, May 25. She named Julie Power, wife of Frederick Hamilton Bryant, who was the leading woman in Mr. Davis's company. Miss Blood was seen early in the season at the Garrick Theater in "Mildred's Boudoir." Mr. Davis appeared in vaudeville.

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# WASHINGTON

## High Class Productions in the National Capital's Playhouses in Spite of Official Suspense

WASHINGTON, D. C., June 1 (Special).—Real comic opera held full sway on the boards of the National, during the past week when "The Mikado" was given a splendidly artistic production that was a positive welcome and strong musical treat. Frank Benson at the last moment was replaced by Charles W. Meyers in the comedy role of Koko strongly, who scored again a noted success. Mr. Benson's inability to appear was accounted for, that he was with another Aborn company in another city for a prominent comedy role. Other notable praised impersonations were Kato, by Jane Herbert; The Mikado, by Frank Woolley; Nanki Poo, by Henry Taylor; Pooch Bah, by George Shields; Pish Tish, by Richard Burns; Yum Yum, by Helen Merrill; Pitti Sing, by Edith Bradford; and Peep Ho, by Mabel Andrews. The presentation was strengthened by the introduction during various periods of the Kuki Troupe of Japanese actors, dancers, and acrobats, known as the Japanese Dolls.

The current week's Aborn operatic offering is "Hermione." Frank Benson is on hand, strong in evidence as a comedian of rare ability in the Francis Wilson role of Caddy. Next week, "The Fortune Teller."

"The Girl of My Dreams," the Otto Hauerback and Karl Houchins musical comedy during the past at the Columbia by the Columbia Theater Musical Comedy company, given a presentation covering a delightfully artistic interpretation. "Woodstock," the leading prima donna, had in the Lella McIntyre role of the Quaker girl, added advantages to display her expert dancing and vivacious comedy talent. Harry Short, the comedian, brimful of talent, aided the John Hyams's role in a master mechanic degree. And W. J. McCarthy was a positive hit as the spitting German Count. Carl Hayden, David Andrews, Phillip Sheffeld, Lenora Novato, and Dorothy Walker in important roles met with strong recognition. "Mills, Modins," the current week's production of the Musical Comedy company, is thoroughly praised by a capacity Monday night audience. A notable addition to the cast is William Fretts, especially engaged for his original role of the Count in the opera's first production. "Folly of the Circus," at Hotel during the past week, was a full playhouse production. The present week's bill is "The Divorce Question."

The friends of James Thatcher, formerly manager of Follies for three seasons and who opened the house in a successful capacity, are more than pleased to learn that Mr. Thatcher has promoted him to the post of advisory manager for both the Washington and Hartford Follies. It is Mr. Thatcher's intention to divide his time between the Capital and the Connecticut city. Louis J. Fennel, a well known manager of Follies for the past three months, goes to the Hartford house as resident manager, and Mr. Thatcher brings with him to the Washington house in a like capacity J. W. Cose, a former Washingtonian who a dozen years ago, when he went to New York, was connected with the State and Havila chain of theaters.

One of the best of the Keith selected programmes this week includes Elizabeth Price and Charles King, Lella McIntyre and John Hyams. Claire Buchanan, the soprano-baritone soloist; Charles E. Evans and company, including Helena Phillips in "The Forgotten Combination"; Gus Van and Joe Schenck, Harrison Bruckman and company in the Masqued opera, "The Princess of the Desert"; the Le Gros, and Donald Kerr and Mike Weston.

Word comes here that Mrs. William C. Brown (Lucretia Jewell), as popular as the leading lady at Follies for a lengthy period, the wife of that representative of the House of Representatives, her husband, who is a prominent member of the Congressional Committee, which is paying an official visit to the island.

JOHN T. WARD.

# "HANDS UP" IN NEW HAVEN

## Low Field's New Revue Opens To-morrow with a Moving Picture Act

NEW HAVEN, CONN. (Special).—New Haven is certainly coming in for its share of premieres this season, the latest being Low Field's new revue, "Hands Up," which opens to-morrow at the Lyceum. The book, by Ray Goetz, William Daly, and Ode Porter stand back of the lyrics and music, and William H. Post, together with Frank Smithson, staged the piece. Mr. Field's company, an excellent cast of players, with Maurice and Florence Walcott, Maurice and Others include Laurie de Frece, Ganna Walska, Bobby North, Arthur Aylesworth, Charles Mitchell, Ray Compton, Harry Connor, Fannie Brice, Fay Gilmore, Adelaide Mason, and George Russell. Four male dancers from the Ches Maurice Garden in New York are billed as the Maurice Dancing Men.

The production is made up of two acts and twelve scenes. The action of the first scene will appear to the place on the moving picture screen, and will burlesque the melodramatic effect produced in the lurid moving picture of the day. The scene will begin the play of the place, and will show the theft of a valuable necklace from a safe. The recovery of the necklace is treated in eleven scenes in a serious fashion. Of course, Low Fields will appear in the principal role.

Julia Sanderson, Donald Brian, and Joseph Cawthorne in "The Girl from Utah," to capacity house May 21, 22. James H. Hackett presented "The Ransom Mystery" at the Lyceum. A report of the first time of this play will be found following Hartford, Conn., date elsewhere in this issue. —ED. MERRILL. DANIEL W. DELANO, Jr.

# MACON, GA.

MACON, GA. (Special).—Princess: Texas Quartette, May 24-25; pictures, "Life's Shop Window," May 24; "Runaway June," May 25; "Maggie's New Hat," May 26; "On the Night Stage," May 27, 28; "The Diamond from the Sky," May 29. Palace: James Herdell, splendid tenor, May 24-25; pictures, "The Butterfly," May 24; "Shadows of a Great City," May 25; "Helm Wanted," May 26; "Who Pays," May 27; "Hazel Dawn," May 28; "Noble," May 29; "The Goddess," May 30. Macon: The best and clearest line of pictures are being shown, and within reach of all, for 5 cents. Sam and Edna Park Stock company, Casino, Crump's Park, May 31. This season promises to be a good one, as this company always satisfies its patrons with high-class work. —ANDREW OLIVER OAK.

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# MONTREAL

MONTREAL (Special).—The Orpheum Players at the Orpheum produced "Help Wanted" May 24-25, for the first time in Montreal, and gave their usual clever performance. Dorothy Shoemaker scored as the much-persecuted heroine, and Florence Roberts gave a capital character sketch of her mother. Alsworth Arnold did a neat piece of work as the elderly man Scott; Edmund Hilton was good as his own, and clever character sketches were furnished by William Webb and Carrol Gillett. "Nearly Married" week May 31-June 5. His Majesty's Players repeated "Within the Law," in which they made such a success earlier in the season, May 24-25, giving an excellent performance as before. Louis Ancher, Marion Barney, Mildred Page, and Louis Weiland were chief scores. Joseph Grandy filled the role of Glider with credit, and Percival S. Moore appeared as the district attorney, and made the most of it. "The Royal Mounted" week May 31-June 5. John McCormack gave a concert to a packed house at the Arena May 28. —W. A. THOMAS.

# ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—There was a country store performance at the Family Theater afternoon May 27, following the regular vaudeville matinee, during which gifts were distributed to members of the audience. Two song revues were given May 28, one at each performance. "A Doggie's Troubles," a comedy sketch, was the headline attraction week May 24. Edith Storey has a strenuous role as the castaway girl in "The Island of Regeneration," which played a week's engagement at the Regent. A large audience enjoyed the performance of "The Pearly Red," an operetta, written by Miss June Gaynor, May 24, at the Y. W. C. A. by the Junior Girls. Miss Gaynor is the author of "So-Few," recently presented under the direction of the Daughters of the American Revolution. "The Pearly Red" is breezy and the music is tuneful. Baker, Club, and Temple theaters dark. Ontario Beach opened May 29. —BOB HOGAN.

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## BOSTON

## Mayor Curley's "Moral Code" Removes Large Bits of Joy from Play Life

Boston, June 2 (Special).—Mayor Curley's removal of the theatrical managers and representatives of the New York booking office to his office last Friday, and not from them, according to what his Honor terms the "moral code." This code is considered as the most drastic thing of the kind ever undertaken in a large city. The removal of one of the managers covers it. He said: "The Mayor has taken all the joy out of life with his code. The receipts of houses like mine, which is of the burlesque type, will be decreased tremendously."

Mayor Curley's code includes eleven paragraphs, the most printable portions of which are:

"All performances shall be confined entirely to the stage of the theater, and no female artist will be permitted to leave the stage and mingle with the audience, either in sides, aisles, or boxes. Exceptions to this rule permitted by order of the Mayor to such acts as Maudslayi or Legrand."

"Wearing of one piece union suits in living pictures is prohibited."

"No person shall either wear or shall portray a 'dope' character, the act of taking a hypodermic injection, the inhaling of or the use of 'dope,' or the use in any other manner of 'dope,' intended to show the effect of the drug on a human being."

"Portrayal of a moral delinquent, suggestive jokes and songs, especially parodies and music dances are forbidden."

Saturday, 29, the Curt and Wilbur closed, the former having had for three weeks a novel play by Paul Dickey and Charles W. Goddard. "The Last Laugh" it was first tried in one of the small towns the last act was not satisfactory to the managers, and so Mr. Dickey sat down and wrote a new act in a day. Last week it was decided to change the scene of the last act, and the playrights transferred the action from a doctor's laboratory to his sitting room, which proved to be a betterment, as the audience welcomed a change after two acts passed among the doctor's electrical machines and surgical instruments. As for "A Pair of Silks," at the Wilbur, it ran twenty-two weeks, and did a good business for a greater part of the time. With these two houses closed there are now only two places in Boston where one may see the legitimate drama, the Castle Square and the Majestic.

At the Castle Square yesterday Mr. Craig put on "A Celebrated Case." It was interpreted by Mr. Craig to revive this old success of the Union Square Theater, and of the Boston Museum, for it will be recalled that in this city, Charles Barron acted the part of Jean Henshaw, and made one of the greatest successes of his career. The melodrama has always drawn well here, and the Castle Square will do a great business this week.

The Longman Players are attracting fine audiences at the Majestic. Yesterday they appeared in "Polka de la Vierge" with Virginia Martin as "stock star." Miss Martin is well known to our playgoers, for she was at the Curt Theater earlier in the season, acting Peg in "Peg o' My Heart" for several months. The actors at the Majestic are well coached, and it must be a pleasant thing for the visiting stars to have such excellent support. Last week Amy Nicolson received most flattering notices from all the papers, and the standard that Mr. Longman has set for his company seems likely to be maintained.

The policy of the Boston Theater of showing pictures, recommended by many of the actors, has proved a paying one for the house. It is held in the lower portions every night. After 8 o'clock the spectators must go to the second balcony for a seat. As the entertainment is over three hours long, and as Mrs. Nicolson's melodrama has been running, the spectators certainly get a good show.

Friday evening, if pleasant, will see from fourteen to twenty thousand people in the stadium when "Starlight" will be sung by a cast that includes some of the most famous singers.

J. B. CLAPP.

## CHICAGO

## "The Lady in Red" Leads the Play Procession—Church Fight Against Theaters Lost

Chicago, June 2 (Special).—"The Lady in Red" is by consensus the best play in town. It continues to fill the theaters, and everybody who can possibly get a seat is there. No announcement is made as to the length of the stay of the Lady, but continued crowded houses indicate that the welcome is still on.

Miss Anglin opened in "Reverly's Balance" at the Grand Opera House Sunday night before the house filled with orchestra to the last row in the topmost circle.

"All Over Town" was seen here for the first time at the Garrick Sunday night. It starts in like a winner.

This is the third week of "Peg o' My Heart" at the Curt. "Alone Came Ruth" is in its sixth week at the Olympic.

An ordinance prohibiting the location of theaters within 200 feet of a church has been held invalid by Judge Honore in the Circuit Court.

As a result, playhouses, circuses, movie theaters, and other amusements may now locate in the same block or even next door to any church in Chicago. The issuance of the permit terminates a year's fight against the theater by Hyde Park churches. Members of the Hyde Park Presbyterian Church raised the strongest opposition to the playhouse. The church and the new theater are located in the same block.

The church people abandoned a proposition to appeal the case when the city insisted they give an indemnity bond to secure the city against possible damages in the event the upper courts sustained Judge Honore's ruling. Mayor Thompson told the representatives of the churches he would withhold issuance of the license if they would give a sufficiently large bond. This they refused to do.

Paul Armstrong has had a relapse. Earl Fox, who is with "Dancing Around" at the Garrick, Chicago, is recovering from a recent operation performed at the Wesley Hospital. Mildred Wood, of Malesy and Woods, is recovering from an operation performed by Dr. Thorek.

Miss Bernard, of the Orr Black company, is at the American Hospital, but is doing very well. Mrs. Carl Apollo, of the Apollo Trio, injured her arm while practicing. Mrs. Bailey Clement, who was recently with "The Shepherd of the Hills," is at the American Hospital, where she was operated upon by Dr. Max Thorek. Dora Conway, wife of one of the team of Conway and Lamare, came on from New York to Chicago in order to have an operation performed by Dr. Max Thorek. Hazel Addo, of Addo and Coulter, has been operated upon for appendicitis. Clair Matthews, little son of J. J. Matthews, Chicago, representative of the Pastimes Circuit, is quite ill.

The Chicago Volunteer Home Guards is a new non-political, non-sectarian organization for the

good of Chicago, which will aim to cultivate local patriotism and make more manifest the unselfish spirit of leading citizens. J. C. Matthews, booking manager of the Pastimes Circuit, and E. A. Bristol, theatrical lawyer, are among the directors.

The Chicago Little Theater company, touring in the "Trojan Women" of Euripides, are still creating a sensation wherever they appear. They are receiving the appreciation that they so richly deserve for their untiring efforts in the cause of peace and art.

The next Morosco production to be shown on a Chicago stage will be Louis K. Anspacher's new drama, "The Unchastened Woman," in which Christine Norman and Emily Stevens will have the chief roles.

## PHILADELPHIA

## An Atlantic City Premiere the Only New Play in the Quaker City

Philadelphia, June 2 (Special).—With the exception of another "first night," there is nothing of interest to report in Philadelphia theatrical circles. At the Adelphi last week George Van Hook, once best critic in the country in a much better play, "The Three of Hearts," opened in a new attraction. "The Three of Hearts," a crowd play by Martha Morton. Like most "crowd" plays, its interest lies in the improbability of the situations, while the characters are caricatures of real life, creating an impression of reality and an illusion of probability. The play was a premiere at Atlantic City May 17 and was fully noticed in The Mirror of May 20.

This season of May 19 contained an item in the report that "The Three of Hearts" was produced at the Lyric Theater in this city, on May 18. This was an error, due to the fact that the play was postponed from the date mentioned to May 20, but the news of the postponement did not reach The Mirror until the date of publication, which was the day after the production.

## SAN FRANCISCO

San Francisco (Special).—John Drew is now in his second week (May 24) at the Columbia in "Rosemary." Business satisfactory. Following Mr. Drew made Adams with her early success in "Quality Street." The Alcazar has Keith and Phipps for its eighth week in "This Way Out." The bill was changed May 21 to "A Peck o' Pickles." The Curt has a star card in "Parade," which opened May 24 to a capacity house. She is here one week, and the house has been set out in advance. With her are the Russian Ballet and a grand opera orchestra. Boston Symphony Orchestra closed at the Exposition May 24. Sousa's Band followed.

The Orpheum has Carter De Haven and wife, the great Chinese opera, Four Amaranths, Shanghai and Japan, Harris and Manning, Gertrude Lind, Bert Leslie company, Louise Galloway and company.

The Empress has a strong bill, including Roland West's company, Joe Patton, the Kennedy, Charles Richards, Mauds Maitland, Potter and Brown, and nothing more.

"The Garden of the Rajah," Jackson and Barker, Florence Modena and company, Rile and Norman, and a Charlie Chaplin Keystone picture.

The Wisconsin offered Del Lawrence Stock company in "Alma Jimmy Valentine."

"Rip Van Winkle" was performed on top of Mt. Tamalpais May 28, but the rain dampened the performance. Granville Barker's "Princess" was given by the girls of the San Francisco High School at the Exposition.

The memorial service of the late Charles Frohman, held at the Temple Emanuel at the very hour services were held in New York, was most impressive.

Saturday, July 17, has been appointed by the Association of Liberty Bell Bands, the Philadelphia Council voted to allow the historic relic to leave Independence Hall July 8, following patriotic exercises. Seventeen States will use the bell, and it is scheduled to be exhibited at 100 cities en route.

One of the most unique theatrical performances ever given on the Coast was recorded in Oakland, when the deaf pupils of the State for the Deaf and Blind in Berkeley gave "Rip Van Winkle" in pantomime. In addition to the play, several vocal interpolations were rendered by blind pupils.

R. A. Garner has put the bellies of the Russian Village in glass cases in their ballyhoo stunts. That prevents pneumonia, and makes for comfort without hiding the ladies' charms.

About June 1, the kids, a social organization of people engaged in the amusement business, will open their new club rooms in the Dunne Building, San Francisco.

A. T. BARNETT.

## MANAGER NINETEEN YEARS OLD

Lawrence, Mass. (Special).—A. W. Macauley, formerly of the Eagle Theater, Roxbury, Mass., has taken charge of the Victoria here, and is making good. He is one of the youngest theatrical managers in the State, nineteen years old, but he more than makes up in ability what he lacks in years.

May 27, "Your Girl and Mine," and Manager Macauley had the happy co-operation of the Lawrence branch of the Massachusetts Suffrage Association. Several members of the association acted as ushers.

Among the feature books for the Victoria are: "As To How," "The Juggernaut," "The Commonwealth Case," "The Pilgrimage," "The Poverty Plot," "Grandstars," "Wildfire," and "Bouquet." "The Diamond from the Sky" June 4, 5.

Good progress is being made on the new City Theater, being erected on the site of the old Nickel and Toyman and Demora. Opening probably, Labor Day. All the theaters report good business, and are looking forward to a successful summer.

MATTHEW C. O'BRIEN.

## CINCINNATI

Cincinnati (Special).—Cincinnati is now given over entirely to summer amusements, with the outdoor places open to the masses. Summer vaudeville at Keith's and feature films at all the downtown theaters that are not closed until September.

Summer vaudeville at Keith's means five acts of good vaudeville at 10 and 20 cents, preceded by an hour of pictures. Three shows a day are given with the exception of Saturday and Sunday when four are given. For the week of May 23 the bill consisted of Barney Fagan and Henrietta Byron, dancers and headliners; Leroy and Cahill, Mott and Maxwell, Harry Gauder, and Chas. J. Ross. Business has held up well so far since the close of the regular season, and indications are that the summer will be as successful as last year, which was eminently so.

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**A MODERN EVE**  
With WILLIAM MORRIS

The Ladies' League opened its twenty-first season May 23, with all the usual amusement park amusements. The big feature is the motor-drome, where motorcycle races are given three times a week, with direct acts. County Island opened its season May 23. This gives you with its twenty-mile boat ride in one of the big features of the city during the summer.

The concert season at the New Grand May 20 with M. Bohm's Kyri's band for an engagement of several weeks. For the last two weeks the concert season. John C. Weber's Firm Band was heard.

The season at Chester Park is well underway, and the usual crowds are seen. One of the big attractions, aside from the lake, is the grand vaudeville show at the theater. For week May 23 were seen Cahill, Phipps and Manning, Rile and Norman, Dick Ferguson, Peto and Williams, and the Alpha Four. The upper verandah of the club house have been much enlarged to accommodate the greater number of colored that has been inaugurated for the season.

In the morning picture held here the attendance seems to be larger at those theaters which are showing five and six reel feature films with stars featured. Many of the houses which have been showing bills of several one-act reels have gone over to the policy of the feature films.

A great deal of competitive advertising is seen in the papers, in which we read about dozens of the latest films and prominent stars. The picture, which seems to have made the biggest hit in the past several weeks, is "The House of the Living Dead," which played several weeks of return engagements. Miss Sweet is seen here now in more pictures than any of the other photoplay stars.

JOHN REDHEAD PRODUCE, JR.

**"A DAY IN PARADISE"**  
Shubert's Viennese Operetta for the First Time in Schenectady, N. Y.

**SCHENECTADY, N. Y. (Special).**—The Shuberts will present for the first time on any stage at the Van Curley Opera House June 1 the new Viennese operetta, "A Day in Para-

## NEW YORK THEATERS

**CANDLER** Theatre, 44th St. East of Broadway. Phone 2424 Bryant.  
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**REPUBLIC** W. 44th St. East of Broadway. Phone 2424 Bryant.  
Eve. 8:15. Mat. Wed. and Sat. 2:15.

**THE NATURAL LAW**  
By CHARLES SUMNER

**CORT** Theatre, 44th St. East of Broadway. Phone 2424 Bryant.  
Eve. 8:15. Mat. Wed. and Sat. 2:15.

**UNDER COVER**  
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**GAIETY** Theatre, 5'way & 4th St. Eve. 8:15. Mat. Wed. and Sat. 2:15.

**"SHE'S IN AGAIN"**  
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**B. F. KEITH'S** Broadway & 47th St. Eve. 8:15. Mat. Wed. and Sat. 2:15. Phone 2424 Bryant.

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**Richmond, Va. (Special).**—The Bismarck company presenting "A Man's World," by Rachel Crothers, produced under the direction of Arthur Hurdstone, attracted large audiences at the Bismarck May 24. Costume in the group of their first appearance. The company of their first appearance. The company of their first appearance.

The Ladies' League opened its twenty-first season May 23, with all the usual amusement park amusements. The big feature is the motor-drome, where motorcycle races are given three times a week, with direct acts. County Island opened its season May 23. This gives you with its twenty-mile boat ride in one of the big features of the city during the summer.

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**BALTIMORE**

**"Tech Students Rehearse a Play—"Erminie" Comes Back—Personal Notes**

BALTIMORE, June 1 (Special).—The Aborn forces brought forth that old war horse of comic operas, "Erminie," as the sixth weeks offering of their season at Ford's. It was a surprisingly good revival in every respect, so much so that the audiences not only waxed enthusiastic, but as the week progressed they increased in size, several of the performances being sung to the largest houses which have greeted this organization since their production of "The Chocolate Soldier" during the first week of the season. The revival had the advantage of being splendidly interpreted by one of the best all-round casts the Aborn management has gathered thus far. Estelle Westworth is, without doubt, one of the most finished and thoroughly schooled singers we have heard this season. Forrest Huff and Freda Von Bismarck are two other artists whose work is really distinctive. Albert Part, too, can claim credit for some unusually good vocal work, and an exceedingly pleasing performance. Tillie Salinger and Phil Branson each contributed much to the success of the revival. The work of the chorus was good. This week, "The Fortune Teller," with one of the strongest casts available.

Rehearsals are being held nightly by the students of the Polytechnic Institute for their production of "The Fortune Hunter," which will be given at Albion's June 11. The work of two or three of the students promises to furnish quite a few surprises.

Harry Meyers, who has just closed a very successful season with Lasky's Redheads, is back in town for a few weeks, visiting his mother and sister. He has received an offer from one of the prominent film companies to do screen work during the summer. He has had a long and arduous season, and is considering the advisability of taking a much-needed rest.

Tanis P. Dean, the popular manager of the Academy City Theatre in Atlantic City, is the guest of Mr. Samuel P. Nixon, Mr. Dean can afford to take a few days off, as he won out at the Pimlico track, in one race, about \$4,000.

The Hippodrome and New Theater continue to feature the best film productions obtainable, and with the added attraction of unusually good orchestras, they are crowded at every performance. The Garden's vaudeville season promises to continue throughout the summer.

I. B. KREIS.

**HACKETT'S FIRST AS PRODUCER**

**"The Bannock Mystery" Crammed with Frantic Climaxes and Shuddering Thrills**

HARTFORD, CONN. (Special).—"The Bannock Mystery" was produced by James K. Hackett for the first time on any stage at Farnam's Theater, Hartford, Conn., May 24-26.

"The Bannock Mystery" is taken from Arthur B. Reeve's famous stories, and was dramatized by Brandon Tynan. Although it is hard to agree with the dramatic critic of the Hartford Courant, that it is one of the three or four worst plays ever written, it does not deserve a very high classification. It would be next to an impossibility to give a complete outline of the plot. There are somewhere between twenty and thirty climaxes and there are three minutes. Craig Kennedy is something of a wonder; he can tell one's thoughts by having one sit in a certain chair, and many of his devices would make a wizard envious. The villains in the play are numerous and desperate; murder appears to be their favorite amusement, and they hesitate at nothing. The brave Mr. Kennedy is not fearful of them. He prances into a room containing an half-dozen murderers and other center of that type. He even takes deadly poison, and temporarily kills himself in order to test the antidote. Another leading character in the play is Gitanio, who wanders throughout the last three acts, singing in a low voice. His father, the wicked millionaire Bannock, conspires against him, but he is under the impression that the half-witted boy is his nephew, Dr. Paul Clabby, alias Dr. Kieftsky, a scientific murderer, black-maller, etc.; Hank Roberts, although the father of the heroine, is something of a desperado, but later sees the error of his ways. Villains of every type abound in the play. The scenes are fairly effective, especially the second and last; the former is in a mine and the latter in a kitchen in the Bannock home. The first act is laid in Kennedy's laboratory in New York, and the last three are in Texas, near the Mexican border.

Norman Trevor is fairly impressive as Kennedy. Katherine Lee, the part of the part of Bess, daughter of near-villain Roberts, she does quite well, but it is unfortunate that she should pronounce "shed," "snide," "showside," and other words, especially those beginning with s, in the same way; Joseph Brennan does his best as Hank Roberts, but makes some mistakes, and he acts in an absurdly melodramatic fashion; it is unfair to blame Mortimer Martin for making a burlesque of Dr. Paul Clabby; the part is an absurdity, and the ones which fell to the lot of William Reville and George Mack, were not. Stephen Wright did good work as Bannock, and Grace was satisfactory in a part which gave little opportunity. The other characters were well taken. James K. Hackett was present in Hartford, and it is understood that changes will be made. Attendances rather small.

SEYMOUR WENTZ SMITH.

**INDIANAPOLIS**

INDIANAPOLIS (Special).—The Shubert Murat, practically closed since April 1, with a return engagement of High Jinks, for a half-week early in May, as the only regular attractions since that time, was again ablaze with lights for the last time this season May 24-26, when four large audiences, among the largest of the entire season, rendered a joyous welcome to Joseph Bentley in "All Over Town," the popular young star, who made such splendid and lasting impression by his excellent work in the Murat Stock company Summer of 1911. Congratulations to Mr. Bentley for the book, written by himself, which is clear, pleasing, and rich in content. The first act is by Harry B. Smith, and the haunting, tuneful music by Silvio Hein. The distinctive dancing of the star, also that of Beatrice Allen, Ruth Randall, Marie Flynn, Richard Tabor, and Johnny Boye, the fun furnished in large doses by Walter Jones, Roy Arrell, and Lillian Lee, the brilliant playing of Barnum, and the pronounced hit of little Marie Callahan as Charles Chaplin in the Chaplin number, and many other features, combined to make it one of the most pleasing musical comedies of the season.

Keith's has offered some crowd bills in the past month, with such well-known headliners as Mrs. Leslie Carter, in a condensed version of "Zam"; Irene Franklin and Burton Greene,

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a test case as to Sunday opening May 25. Three managers were arrested for attempting to open, they were bailed and held for further action. The outcome will be awaited with concern by all movie men here.

John Peckover, who has been connected with the Keith interests for over eighteen years, and who has been doorman at Keith's here for ten years (when the late Colonel John W. Holmes sold the property to Keith and Peckover), has been confined to his home by a severe sickness for the past fifteen days.

May 24, Jersey City Lodge of Mike purchased a \$25,000 plot (75 x 100) on the fashionable Boulevard, one block from the Summit Avenue tube station, and will proceed at once to erect a \$100,000 club house.

WALTER C. SMITH.



## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday, June 4, 1915. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

### DRAMATIC

ADAMS, Maude (Chas. Frohman): Chicago, 31-June 5.  
 Oakland 11, Fresno 12.  
 ALONG Came Ruth (Henry W. Savage): Chgo. April 26—index.  
 ANGLIN, Margaret (James Sheer): Chgo. May 30—index.  
 BARKER, Granville: N.Y.C. 5.  
 BURKE, Billie (Chas. Frohman): Seattle 31-June 2, Portland 5-5, Fresno 7-10.  
 CAMPBELL, Mrs.: Minneapolis 31-June 5.  
 CELEBRATED Case (Chas. Frohman and David Belasco): N.Y.C. April 7-June 5.  
 COBURN Players: Ames, Ia. 2, Grinnell 3, Fairfield 4, St. Francis 5, Springfield 6, St. D. 7, Yankton 8, Sioux City 9, Emporia 10, 10-12, Springfield, Ill. 13, Cape Girardeau, Mo. 16, 17.  
 DREW, John (Chas. Frohman): Oakland 31-June 2, San Jose 3, Stockton 4, Fresno 5, Los Angeles 7-12.  
 EVERYWOMAN (Henry W. Savage): Missa City, Mont. 2, Birmingham, N. D. 3, Fargo 4, Crookston, Minn. 5, Winnipeg, Man., Can. 7-12, St. Paul 13-15.  
 EXCELSIOR (Wm. Elliott): N.Y.C. Oct. 27-June 5.  
 FERGUSON, Elsie (Chas. Frohman): St. Paul 31-June 5, Seattle 10-12.  
 FULL House (H. H. Frazee): N.Y.C. May 15—index.  
 GIBBY, Helen (L. M. Goodstadt): St. Louis, Mo. 2, East St. Louis, Ill. 3, Mt. Carroll 4, Madison, Wis. 5, GIBBY, Rob. Players (L. M. Goodstadt): Pensacola, Fla. 2, Bloomington 3, Sioux Falls, S. D. 4.  
 HELP WANTED (Latt and Rafferty): Calumet, Mich. 2, Hancock 3, Ishpeming 4, Marquette 5.  
 IRISH Theater Co.: N.Y.C. 1—index.  
 IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 5—index.  
 LAMBS Gambol: N.Y.C. 4, 5.  
 MANN, Louis (Messrs. Shubert): N.Y.C. April 5—index.  
 NATURAL Law (John Cort): N.Y.C. April 5—index.  
 OMAR the Tentmaker (Tully and Buckner): Albany, Ore. 2, Corvallis 3, Eugene 4, Astoria 5, Red Bluff, Cal. 7, Sacramento 8, Auburn 9, Reno, Nev. 10, 11, Stockton, Cal. 12, Fresno 14, Bakersfield 15, Santa Barbara 16.  
 ON Trial (Cohan and Harris): N.Y.C. Oct. 15—index.  
 PEG o' My Heart (Oliver Morosini): Chgo. May 15—index.  
 SHEPHERD'S Call: New London, Conn. 2, Stevens Point 4, Pittsville 5.  
 SHE'S in Again (Red Warner): N.Y.C. 17—index.  
 SINKERS (Wm. A. Brady): N.Y.C. Jan. 7—index.  
 THREE of Hearts (Messrs. Shubert): Phila. May 24-June 5.  
 TRILBY (Joseph Brooks): N.Y.C. April 5-June 5.  
 TWIP Hede (Soleys and Co.): N.Y.C. Aug. 4—index.  
 UNDER Cover (Soleys and Co.): N.Y.C. Aug. 25—index.  
 B'LYN: Travers-Douglas.  
 BUFFALO: Adele Blood.  
 BUFFALO: Jessie Bonstelle.  
 CANTON, O.: Grand.  
 CLEVELAND: Colonial.  
 COUNCIL BLUFFS, Ia.: American.  
 DALLAS, Tex.: Kays.  
 DENVER: Denham.  
 DENVER: Elitch Gardens.  
 DETROIT: Avenue Permanent.  
 DETROIT: Vaughan Glaser.  
 DULUTH: Lyceum.  
 ELGIN, Ill.: Grand.  
 FALL RIVER, Mass.: Watson Players.  
 FARGO, N. D.: Grand.  
 FLINT, Mich.: Bijou Players.  
 FRENCH, Cal.: Empire.  
 GRAND RAPIDS, Mich.: Mary Servoss.  
 HALIFAX, N. S.: Academy.  
 HAMILTON, Ont., Can.: Temple.  
 HARTFORD, Conn.: Poli's.  
 HAVENHILL, Mass.: Academy.  
 JOLIET, Ill.: Orpheum.  
 JORDAN, N. Y.: Star.  
 LEWISTON, Ida.: Empire.  
 LEWISTON, Ida.: Lewiston.  
 LINCOLN, Neb.: Barrow-How.  
 LONG BEACH, Cal.: Famous.  
 LOS ANGELES: Hubbank.  
 MALDEN, Mass.: Temple Players.  
 MARION, O.: Alhambra.  
 MILWAUKEE: Shubert.  
 MINNEAPOLIS: Balustrade Players.  
 MONTREAL: Orpheum.  
 MONTREAL: His Majesty's.  
 MOORE, JAW, Sask., Can.: Majestic.  
 MT. VERNON, N. Y.: Westchester.  
 NEWARK, N. J.: Orpheum.  
 NEW HAVEN, Conn.: Hyperion.  
 NIAGARA FALLS, N. Y.: International.  
 N. Y. C.: Keith's, Bronx.  
 N. Y. C.: Lexington Avenue.  
 N. Y. C.: Miner's, Bronx.  
 N. Y. C.: Ritz's, 110th Street.  
 OAKLAND, Cal.: Liberty.  
 OKLAHOMA CITY, Okla.: Overholser.  
 OMAHA: Burd's.  
 OTTAWA, Ont., Can.: Dominion.  
 PHOENIA, Ill.: Hippodrome.  
 PERTH AMBOY, N. J.: Majestic.  
 PHILA.: Walnut Street.  
 PORTLAND, Me.: Jefferson.  
 PORTLAND, Me.: Keith's.  
 PROV. B. I.: Albee.  
 ROCHESTER, N. Y.: Manhattan Players.  
 SAN DIEGO: Empress.  
 SAN DIEGO: Mexican.  
 SAN DIEGO: Spectra.  
 SAN FRANCISCO: Warman.  
 SCHANTON, Pa.: New Academy.  
 SIOUX CITY, Ia.: Princess.  
 SIOUX FALLS, S. D.: Orpheum.  
 SOMMERVILLE, Mass.: Somerville.  
 SPOKANE: Empress.  
 SPRINGFIELD, Mass.: Corso.  
 SPRINGFIELD, O.: New Sun.  
 STAMFORD, Conn.: Stamford.  
 STUBENVILLE, O.: Victoria.  
 ST. LOUIS: Park.  
 ST. LOUIS: Renaissance.  
 ST. PAUL: Shubert.  
 SYRACUSE, N. Y.: Empire Players.  
 TAMPA, Fla.: Tampa.  
 TORONTO: Novelty.  
 TORONTO: Phillips-Shaw.  
 TORONTO: Perry Haswell.  
 UNION HILL, N. J.: Hudson.  
 UTICA, N. Y.: Majestic.  
 VANCOUVER, B. C.: Empress.  
 WACO, Tex.: Coey.  
 WASHINGTON: Columbia.  
 WASHINGTON: Poli's.  
 WATERBURY, Conn.: Jacques.  
 WHITE PLAINS, N. Y.: Newell.  
 WINNIPEG, Can.: Dominion.

### PERMANENT STOCK

AKRON, O.: Colonial.  
 AKRON, O.: Music Hall.  
 ALBANY, N. Y.: Lyell-Vaughn.  
 AUBURN, N. Y.: Jefferson.  
 BALTO.: Poli's.  
 BANGOR, Me.: Kirk Brown.  
 BOSTON: Ida Blumenthal.  
 BOSTON: Castle Square.  
 BOSTON: Majestic.  
 BRIDGEPORT, Conn.: Lyric.  
 BROOKTON, Mass.: Hathaway's.

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### WOMEN

Amold, Kathleen.  
 Bell, Betty, Gertrude, Dorothy, Bettie, Bruce, Sue Barringer, Ida Blumenthal.  
 Davis, Dollie, Grace B. Dale, Mayne Dymally, Florence Dillon, Eleanor Dockson, Mrs. A. De Brabant.  
 Earl, Alma, Katherine Emmett.  
 Freeman, Maurice, Mrs. Goulay, Nora.  
 Granger, Myrtle, Gliden, Carolyn Gates, Elizabeth Goodall, Mrs. F. Green.  
 Hunt, M., Mrs. Leslie Holdsworth, May Hall.  
 Jordan, Doris, Eleanor Jenkins, Nora Johnson.  
 La Verne, Lucille, Mrs. David Landau.  
 March, Mattie, Mabel Morrissey.  
 Owen, Margaret.  
 Pitt, Margaret.  
 Rodin, Viv.  
 Siegel, Fanny, Paula Shay.  
 Mrs. Spence.  
 Turner, Clara, Alice L. Taylor, Edith Totten.  
 Valentine, Ethel.  
 Walsh, Evelyn, Mrs. Wilcock.  
 MEN  
 Bell, Paul, Ed. Baker, Edwin Brandt.  
 Crane, W. H. D., Walter Clouston, Chas. D. Clark, Alfred Cross.  
 Dempsey, Clifford.  
 Ellis, Robt.  
 Faser, Dan.  
 Guderian, Frank, Gordon Gunniss.  
 Howard, Fred.  
 Jenkins, Maurice, Hal. C. Johnson.  
 Kelly, J. G.  
 Lewis, Sheldon, Louis Letton, H. C. Leonard, Chas. Laite, Wm. A. Lawrence.  
 Montgomery, Chas. H., Harry Melick, E. J. Mack, Thor. Morrow, Jas. J. Mullis, Jas. Mackie, Earl McLellan, J. E. MacGregor, Alden MacKasey.  
 Riney, Jack, Chas. Richie, Walter Rizer, Willard Rogers, Jack Rogan.  
 Smith, Harry B., S. V. Sheldon, Arthur Sprague, J. Irving Southern, Edmund Storchman, Thomas, Bernard, Howard Truett.  
 Williams, C. R., Ramsey Wallace.

## DOROTHY WEBB

in "A MODERN EVE"

Direction Askin and Norris

## ANN MURDOCK

Direction CHAS. FROHMAN

## GERTRUDE DALLAS

in SINNERS

THE PLAYHOUSE

## MABEL BERT

in "DADDY LONG-LEGS"

DIRECTION HENRY MILLER

## MRS. JACQUES MARTIN

Re-engaged

"DADDY LONG-LEGS"

## MARY RYAN

in "ON TRIAL"

Management Cohan & Harris

## HUGH CAMERON

in "A FULL HOUSE"

Management H. H. FRAZEE

Longacre Theatre

## ELIZABETH NELSON

in "A FULL HOUSE"

Direction H. H. FRAZEE

## HAZELL COX

in "A MODERN EVE"

Direction Askin and Norris

## ROBERT WARWICK

Direction David Belasco

## ROSE COGHLAN

in "TRILBY"

## HARRY DODD

"The June Bug"

in "Daddy Long Legs"

## CHARLES WALDRON

in "DADDY LONG-LEGS"

## MILTON SILLS

in "THE LAW OF THE LAND"



# VAUDEVILLE

FREDERICK JAMES SMITH—Editor



## The Summer Season Gets Under Way

Miss Gordon makes a brief appearance during Mr. Wilson's turn. The comedian is making a few pointed remarks anent Miss Gordon's décolleté gown when the star suddenly appears, carrying her two Pomeranian dogs. Wilson drops his hat and cane and pauses. Of course, the effect is aimed at being impromptu. But, honestly, Miss Gordon cheapens her own work by attempting anything of this kind.

Bessie Clayton returned, too, "inspired by the spirit of the dance and aided by the tout ensemble," to quote the dancer herself.

Miss Clayton wins plenty of applause but, to us, there's nothing of prettiness or grace about her gymnastic and physical evolutions. A syncopated clog dance on one's toes, for instance, isn't quite ethereal. Dancing is nothing if not imaginative, beautiful and graceful.

### Hans Kronold Plays

Hans Kronold, the 'cellist, was another artist to return to Broadway. We were a bit disappointed in Mr. Kronold. His playing revealed a careless touch and a lack of the tonal quality and feeling he displayed when he opened in the varieties. Mr. Kronold's best number was an interpretation of "I Hear You Call-

Voe broke in at the Fifth Avenue theater. The playlet deals with the furnishing of munitions of war to combatants by Americans. It has been much discussed but, we believe, this is the first time it has been treated dramatically.

"Dum-Dums" is in two scenes. The first takes place in the office of an American firearms manufacturer, the second near a Continental battlefield. The head of the firm discharges his chief secretary because she expresses an opinion against the sending of bullets abroad and also because she has won the love of his son. The boy refuses to accept his father's command and he is cast off. The second scene finds the young woman and the boy, now married, as war nurses. The father—at the front on business—chances to the spot. The son is shot—not seriously it proves—by one of his father's American-made bullets. So father sees the evil of his ways and the dramatic moral is driven home.

Miss Voe is supported by Martin Alsop as the father and Stapleton Kent in the role of the son. There are electrical effects, too, of a floating Zeppelin and a wireless station.

At the Royal we found Victor Morley entertaining the Bronx in "The Regular Army Man," based on Channing Pollock and Rennold Wolf's "My Best Girl."

Morley plays Dick Brown, a monocled and wealthy youth who enlists as a private in order to be near the colonel's daughter. Result—comic situations, such as cross-fire repartee about beans for breakfast, lunch and dinner and a moment when Dick appears for morning drill in pajamas. Finally Brown displays his courage by punching a brutal sergeant and buys his discharge, everything ending happily.



Lubins, Seattle.

MISS SADIE BURT.

Her Appealing Personality Is an Admirable Foil for George Whiting.

THESE are dull days in the variety theaters. New productions are few and far between and even a tour of the junior varieties failed to disclose very much of particular note.

### The Reporter and the Boudoir

Kitty Gordon returned to the Palace in Jack Lait's sketch, "Alma's Return," with its rosy and—er—cozy boudoir as a background. Miss Gordon plays an ex-actress who tries to "put over" a newspaper story in a big daily. The press story is planted, the star reporter forces his way into the ex-star's boudoir and demands the facts. She pleads—begs—weeps. The story must be stopped—but incidentally she lets fall a few added facts. The reporter refuses to stop the scandal and rushes away. Then the ex-actress hurries to the 'phone and gleefully calls up her imaginative press agent. But the newspaper man craftily tip-toes back and overhears the enlightening message.

There is another scene—for no reason at all—in which Miss Gordon does a single, vocalizing "There's a Spark of Love Still Burning." Or rather, two pluggers, a man and a young woman, sing the plaint from an upper box.

We've already expressed our view of Miss Gordon and her vehicle. It is really a cheap and tawdry little sketch. And Miss Gordon's feigned emotionalism wouldn't have fooled a deaf, dumb and blind reporter. Incidentally, the reporter is both an impossible and annoying individual. No newspaper man ever existed in the least like him.

### Jack Wilson and His Comedy

Jack Wilson introduced his blackface comedy turn, assisted by Franklyn Batie. Mr. Wilson has a field all his own in vaudeville, presenting a more or less impromptu burlesque of preceding turns. Wide latitude seems to be given the comedian, who unfortunately displays a continually growing tendency to be broad and even vulgar.



Megett Studio, Chicago, Ill.

MISS TRIXIE FRIGANZA.

Making Her Return to the Palace This Week.

ing Me." He had admirable accompaniment in William A. Parson's sympathetic and even brilliant playing. Mr. Parson is apparently a pianist of unusual skill.

Johnny Dooley and Yvette Rugel follow each other upon the stage after the manner of a generation of "two-acts." "I've been following that girl for fifteen years," confides Dooley, "but she hasn't noticed me yet." Then ensue patter and song. Dooley contributes an imitation of Bert Fitzgibbon—our idea of the acme of unnecessary imitation—tells a variation of the pea-roll-off-my-knife story, participates in a number of comedy falls and finally does a Scotch number in abbreviated kilts.

Du Callon is an amusing English novelty performer, balancing on the top of an unsupported ladder resting upon a small platform. During the course of his equilibrium, Du Callon presents a rapid-fire routine of typically British musical hall patter.

### Madge Voe in "Dum-Dums"

Another phase of the Great War is presented in "Dum-Dums," Jerome Wilson's sketch which Madge



Schreyer, Scranton, Pa.

MISS MAUD EARL.

Appearing with Fletcher Norton in a Costume Dancing Specialty.



## Victor Morley as a Comic Soldier

Morley is aided by a masculine chorus of eight, slightly disguised as khaki-clad soldiers. Morley himself has real possibilities. He's along the crisp English lines of Clifton Crawford—playing briskly and with humor. "A Regular Army Man" has plenty of tried and true lines about inhaling soup and other staple subjects of librettists.

While his vehicle will hardly stand a rigorous campaign, Morley himself is a regular.

Orville Stamm, modestly billed as "the boy Hercules," was also at the Royal. Stamm, who looks to be in his twenties, first presents a series of physical culture tableaux. In other words, he flexes his shoulder blades in and out of place and undulates his biceps while posing before velvet hanging curtains with the spotlight centered upon him. Then he utilizes the full stage and plays the violin with a building hanging in a miniature harness from his bowing arm. Next he sings with a piano resting upon his chest and knees, while he maintains a backward pose about a foot from the floor.

We know of several vocalists we'd like to have attempt this stunt.

"They are brother and sister," confessed the Royal programme of Al and Fanny Stedman. This domestic secret was told along with the information that the two did "a little bit of everything in fifteen minutes." The Stedmans' turn is in the usual comedy piano specialty vein. These acts blossom in huge proportions in the junior varieties. Anyway, the Stedmans do a song called "The Frog and the Whippoorwill," which sounds like Whitting and Burt's "The Mosquito and the Bullfrog," an imitation of Petreva's parrot number, and a burlesque melodrama bit. Then for an encore speech, Al Stedman comes out to say that "Miss Stedman has been taken very suddenly with a large glass of beer." This was the final note of domesticity about the sketch.

Remember the old days—not so long ago, either—when the big time variety performer took his bow and graphically measured the height of a glass of beer?

Yes, vaudeville is marching on. Drop in to the junior varieties and realize it vividly.

## VAUDEVILLE GOSSIP

Sophie Tucker's father died at his home in Hartford, Conn., on May 24. Miss Tucker hurried home from Chicago, where she was preparing to start for an Australian tour.

The Morgan dancers are to play twenty-five weeks over the Orpheum time.

Helen Stewart, an actress, and Harold R. Woolf, a vaudeville player, were married in Jersey City on May 26.

Leon M. Lion is to revive Edgar Allan Woolf's sketch, "The Woman Who Wants," in London. Mr. Lion presented the playlet in England some seasons ago.

Charles M. Stuart and Dixie O'Neil, who have been dancing at Pabst Harleem for fourteen weeks, open in vaudeville in the Fall. They will begin a season at the Hampton Hotel, Albany, in a tabloid revue on June 7. They open at the Budoiph Hotel, Atlantic City, on July 4, with an early vaudeville opening to follow.

Miss Pauline Donalds, who was with Oscar Hammerstein during his first season at the Manhattan, will be at the Palace at an early date. Alf T. Wilton is the booking representative.

Frankie Heath and George Perry have formed a vaudeville partnership. They are breaking in their new material out of town and come to the Brooklyn Bushwick on June 14.

Grace Cameron, the Dolly Dimples of the original "Pig, Fat, Pout," with Eddie Foy, will shortly be seen in the two-a-day in a vocal specialty, booked by Alf T. Wilton.

Trixie Frigana is leaving vaudeville to appear in the new Ned Wayburn revue.

## THE CHICAGO BILLS

CHICAGO (Special).—Beatrice Herford was a delightful feature of the Majestic bill last week in her delicious monologues. The Fashion Show attracted attention, Ray Samuels ragged effectively, while Robert Emmet Keane and Muriel Window presented their "two-act."

Hianche Ring headlined the Palace Music bill in "Oh, Papa," aided by Charles J. Winninger, Nellie Plimora, and others. Conroy and Le Marie presented "The New Physician." Charlotte Greenwood and Sidney Grant offered a novelty specialty, J. C. Nugent, assisted by Jule York, introduced "The Squarer."

A. C. WILKIE.

**MANUSCRIPT  
DRAMA AND  
PHOTOPLAY  
BROKER**  
**WANTED IMMEDIATELY**  
Several clean emotional dramatic sketches for prominent players  
**LAURA D. WILCK**  
LONGACRE BLDG., 1473 Broadway, N.Y.

## LAURETTE TAYLOR GETS VAUDEVILLE OFFER, BUT THUS FAR DECLINES

Wilton Lackaye and Frank McIntyre Preparing to Enter the Varieties—Mary Garden for Two-a-Day

BY WALTER J. KINGSLAY

**M**UST theatrical biography always be buncome? I defy any reader of this column to find any narrative of the life of any player or playwright that is not a tissue of misrepresentation. The thumb-nail sketch of a dramatist published in a monthly theatrical paper for June is an excellent example of covering up the truth because a man is ashamed of his humble beginnings. If the editor would look back through his files to an issue published four years ago and would read the dramatist's own story of his struggles, he would get the approximate truth. Since then the writer has achieved success, and has created a fictional youth for himself.

In reply to Kitty Gordon's hurry-up call for a good war sketch in which she could sing without forcing the issue, no less than two hundred manuscripts were received in four days. Charles Felley, of the Orpheum staff, is reading the playlets carefully in the hopes of finding another "War Brides" among them.

When Emma Calve sang "The Star-Spangled Banner" at the Palace on Decoration Day, she aroused her audience to a tremendous pitch of enthusiasm.

The Fashion Show continues to be the biggest hit among the new acts of the season. The girls are playing at Grand Rapids this week; next week they will spend in travel en route to the Exposition. They will remain on the Coast one month, returning to the Atlantic Seaboard for a tour of the Summer resort theaters. May Tully has already begun preparations for the Fall Fashion Show, which will profit by her experience in the Spring display.

The Keith houses are starting a new crusade against bad language on the stage. "Rucker" is now on the condemned list and, at the request of the clergy, the name of God will not be used in any act whatever. "Damn," "hell" and the like are strictly barred.

Over at Palisades Park there's a magician called Prince Ismail, who, working close up

to his audience and with no expensive apparatus, does remarkably fine illusions. I like his needle trick better than Houdini's, and levitation has never been better done. When you consider the conditions under which Prince Ismail works and the fact that the spectators are within arm's length, his illusions are masterly.

Wilton Lackaye will soon be with us again in vaudeville. The star of "Triby" is a draw in the two-a-day.

Nasimova is offered \$30,000 cash to do two motion pictures in Los Angeles.

Beina Davies has left vaudeville for the movies, and is being featured in George W. Lederer's production of "Sunday." Miss Davies screens beautifully, and is sure to become a great favorite with the film fans. Between pictures she will play Keith vaudeville dates.

Frank McIntyre is on the verge of doing a vaudeville act.

Laurette Taylor has been offered a fabulous sum for a few weeks in vaudeville, but thus far has refused.

J. E. Dodson is threatened with a vaudeville engagement. If his health permits him to enter the two-a-day, vaudeville is assured of an artistic triumph. He is one of the great artists of the contemporary stage.

Madame Schuman-Heink's salary is staggering; but, all the same, she will be a Palace star during the summer.

Mary Garden will make her vaudeville debut at the Palace upon her return from abroad.

Edna May promises that if she ever returns to the stage, her first engagement will be at the Palace Theater.

E. F. Albee's stand against the booking of notorious men and women in vaudeville has won him unanimous praise from the editorial writers.

## PALACE THEATER BARS PROFANITY AND THE "BLUE" PARODY

Announcement Bans All Objectionable Remarks or Pieces of Business—Stella Mayhew for Vaudeville

"The management will not countenance the use of such terms as 'Hell,' 'God,' 'Damn,' 'Rucker,' 'Liar,' etc., by any artist, nor will they allow any statement, piece of business or parody which will prove objectionable to the women and children in the audience. The management urgently requests your co-operation in making Keith vaudeville stand for CLEAN vaudeville."

This notice was posted in every Palace Theater dressing-room this week under orders from Manager Elmer Rogers. The notice is said to have been the result of last week's engagement of a single comedian, whose act during the week underwent several cuts and changes. It is an interesting development, particularly following the announcement of Mr. E. F. Albee that sensational turns will not be played. The announcement, directed to booking representatives, said: "Such acts have nothing to commend them, but their notoriety, and in order that you may know our disposition regarding acts of this character, we hereby notify you that we do not desire them, would not play them under any circumstances, and consider it an insult for you to offer them to our company."

This mission has consistently maintained that modern vaudeville has passed the point where a person could step from the front page of a newspaper to the variety stage. The mission, too, has repeatedly called attention to the "blue" parody. Manager Rogers' announcement is to be welcomed and endorsed by the vaudeville artist and patron.

The Royal Theater is doing very well with its policy of motion pictures and vaudeville at moderate prices. The bill runs from 1 to 11 o'clock, seven acts and a number of reels of pictures being presented. Manager C. C. Egan is arranging special features to build up the Summer patronage.

Al. Darling has been shifted from the Colonial to the Alhambra, where feature pictures are being presented for the Summer months. Mr. Darling will remain at the Alhambra until Fall. Feature pictures are now being offered at Keith's Crescent, where a stock season recently ended.

Stella Mayhew and Billy Taylor are in

New York and will open shortly in the variety. M. S. Bentham will direct Miss Mayhew's vaudeville appearance.

Charles Forester, William A. Hanna, and John Higham, a new firm of producers, are preparing an elaborate vaudeville offering, to be called "The Gilbert and Sullivan Revue." It will consist of selections from various operas of the famous librettist and composer, woven into a story by Charles Forester, and interpreted by a cast of about fifty. The production will include excerpts from "Pinafore," "The Gondoliers," "The Mikado," "Patience," "The Pirates of Penzance," and "Iolanthe."

The principals number Kathryn Irving and Vernon Dalhart, soprano and tenor, respectively, of the Hippodrome recently; Frances Golden and Louise Kay, mezzo-sopranos; Betty Smalley, premiere danseuse; Vera Roberts, contralto; Charles Hampden, baritone; George J. Williams, comedian; William C. Reid, bass; and Thomas Lewis, baritone. Ernest Knoch, at one time with the Century Opera House, will conduct. Dances and general groupings are being directed by Walter Melwen, who recently appeared with "A Fair of Silk Stockings" at the Little Theater.

A novel staging is being built, showing the deck of a modern dreadnaught. The action of the production will occupy about forty-five minutes, the movement of the warship from port to port being indicated by electrical and mechanical effects. This part of the production was designed by Dodge and Castle and executed by Mr. Hanna, of the producing firm. The electric effects are by Mr. Higham, also a member of the firm.

Arthur Edwin Krow is handling the special press work for the production.

"The Pekin Mysteries," the headline Oriental offering, is attracting wide attention in the variety. With a picture-que staging, deft feats of magic, some remarkable equilibrium, and a touch of comedy, "The Pekin Mysteries" is the best act of its kind in the variety. This mission has frequently expressed this opinion in its critical columns, and the recent Palace appearance of the act impels us to repeat it's comment.

Violet Dale will appear at the New Brighton Theater on June 14 in her imitations,



CLIFTON WEBB.

Heading His Own Dancing Specialty in the Varieties.

which include a vivid imitation of Nasimova.

Fred V. Bowers is resting at his farm at Red Bank, N. J., after a strenuous Orpheum season. Bowers is devoting his attention to the cultivation of butterflies and building a preparatory to opening in a week or two for a tour of the beach houses.

Loney Versatile Haskell, late everything extraordinary at Hammerstein's Victoria, took the place of one of the principals of "The Orange Packers" at the Fifth Avenue Theater the other day. The fruit packer quit unexpectedly, and Haskell, who has been managing the act, volunteered. And he got away with it!

Mrs. Elizabeth Wright, mother of George Wright, of Wright and Dietrich, died on May 24 at the Wright home in Kearny, N. J.

Gerald Griffin has returned from a tour of England in "Other People's Money." Mr. Griffin is going to spend the summer in Maine and forget all about playing the 'sills in war time.

The Campbell Sisters have received their Orpheum routing, which carries them to December. They will close in New Orleans at Christmas time.

The Campbell Sisters broke in their new act at the Bushwick Theater last week and were very well received.

Fritzi Brunnetta, a leading woman of the Universal Company, is likely to be seen soon in vaudeville. Miss Brunnetta, who is twenty years of age, has been appearing on the screen for six years, having been seen in leading roles under the long, Victor, and Kriterion banners. She is now stationed at Hollywood, Cal. Her work on the screen is said to have attracted an offer from a prominent legitimate manager, but it is likely that, as soon as her Universal contracts permit, Miss Brunnetta will be seen in the two-a-day.

Swan Wood is to appear in vaudeville at the head of an elaborate dancing act. She will be assisted in her "Ballet Divertissement" by Florence Burns, Jessie Rogers, and six members of the Metropolitan Opera House ballet.

Maud Hall Macy is planning to return to vaudeville after a two-year retirement. Miss Macy has secured a new comedy playlet, "Mary Ann Butts in," which she anticipates will prove as popular as her best known variety vehicle, "The Maggie and the Jay."

Howard Thurston opened in Waterbury, Conn., on Monday for a tour of the Fall time. Mr. Thurston is presenting a novelty, called "A Mile a Minute," introducing the automobile-express train race effect from "The Honeymoon Express." Mr. Thurston is supported by a cast of eight, including George F. Harris. Alf T. Wilton is directing the tour.

## COMING HEADLINERS

Week of June 7.—Bushwick, Lydia Barry, Howard Esbrook, Van and Schenck; Prospect, Irene Franklin and Burton Green, Kenneth Casey, New Brighton, Brice and King, Billy McDermodt, Misses Campbell; Henderson's, Ruth Roy, Trixie Frigana.  
Week of June 14.—New Brighton, Grace La Rue, Conroy and La Mairo, Burr and Hope; Henderson's, Morgan Dancers; Bushwick, Van and Schenck, Douglas Fairbanks and company.



## VAUDEVILLE GOSSIP

Trizie Frigana recently purchased an estate near Bensonhurst, which she has renamed "Try-Nest." There, sooner or later, says Miss Frigana, "I'll lead the simple life, paint landscapes for diversion, and produce all the culinary arts that the casserole and chafing dish artists brag about, handle my own motor car and otherwise prove that it is not so difficult for a woman of the stage to lay aside money, tradition to the contrary."

Edgar Allan Woolf asked us not to note the purchase of a new automobile, a Pierce, fearing that some of his headlines, bearing of his prosperity, might forget to mail weekly royalty checks. However, the secret's out. The only motoring variety play-wright has equipped his new car with a special fire extinguisher. There's no telling what the spark of genius may do to the magneto, or the carburetor—or whatever it is.

Billy Ward is recovering from a brief illness, which temporarily split the team of Ward and Fitzgerald. Miss Lillian Fitzgerald last week did a "single" at the Eighty-first Street Theater. This week, however, they're reunited again.

Kitty and Fanny Watson, known to burlesque as the Watson Sisters, entered vaudeville at the Brooklyn Bushwick on Monday.

Frank Monroe made his first appearances in vaudeville at the New Brighton last week, supporting Douglas Fairbanks and Patricia Collinge in "A Regular Business Man."

Joe Boganny's Lunatic Bakers are now playing the Loew time. Joe and Lew Cooper are playing the same circuit. Fox and Echell make up another new team on the Loew time. Fox is formerly of Hines and Fox.

Moisant Paglia, assistant to N. T. Granlund, publicity representative of the Loew Circuit, has been made manager of the Colonial Theater, Peekskill. Abe Friedman is now assisting Mr. Granlund.

Will Cohan is now appearing on the Loew time in "Cohan from Bridgeport," which James Madison wrote for Barney Bernard and Lee Harrison some seasons ago. Knowles and White are playing the Loew time in Mr. Madison's "Winning a Widow."

Joe Hart plans to again send Richard Carle out next season in "If We Said What We Thought."

The Caninos, who were to have held over at the Palace last week for a second week, dropped out of the bill, declining to close the show.

The New York Times paid a pleasant tribute to Allan Dinehart's playlet, at the Palace last week. "Quite the best if not the most pretentious number in the long programme at the Palace this week is a one-act play, called 'The Meanest Man in the World,' written by Everett S. Rusky, and well played on a diminished stage by Allan Dinehart and Mary Louise Dyer," says the Times. "It was not composed backward or upside down, it is innocent of melodrama, it is not about war, and there is not so much as a single shot fired during its brief course, but despite these obvious eccentricities it belongs close to the top of the list of several dozen short plays that have been acted with varying success at this same theater this season. 'The Meanest Man in the World' is a comedy, just such an amusing piece as Frank Craven might write for himself if he contemplated a sally into vaudeville."

Clark Ross and company appeared at Keith's Harlem Opera House the first half of last week.

Cecilia Wright is to do a round-the-world series of sport articles for the United Press Association. Miss Wright left New York on Monday morning upon her tour, which will take her to Fricco, the Hawaiian Islands, the South Sea Islands, New Zealand, and Australia. Miss Wright may go to the Orient before returning to New York.

Effie Gillette has secured a one-act farce, "Hands Up," by S. F. Austin, through the Dramatists' Play Agency.

Joan Sawyer was taken ill in Omaha recently and is resting in New York. She will reopen at the San Francisco Orpheum about the middle of August.

Clark and Verdi are leaving vaudeville to appear in the new Raymond Hitchcock vehicle.

## LONDON VARIETY GOSSIP

LONDON (Special).—Mr. and Mrs. John Terry (Terry and Lambert) and Jack Terry, Jr., sailed for South Africa on May 15 on the steamship *Kildonan Castle*. The Terrys will tour South Africa and Australia.

Anna Wheaton received some good notices from the critics for her dancing upon the opening of "Push and Go" at the London Hippodrome. The real hit of the piece seems to have been a negro trap drummer with a lively imported ebony rag orchestra.

Volant opened at the Palladium on May 17.

Mary Moore is doing Hubert Henry Davies' "Mrs. Goring's Necklace," condensed to thirty-five minutes, in the varieties.

## IN OTHER HOUSES

Nan Halperin played her first engagement of the summer season at Henderson's, Coney Island, last week. Miss Halperin made such a favorable impression that she has been retained this week to headline another attractive bill. Clifton Webb, assisted by Gloria Goodwin and the Russian Ballets Orchestra, was well received. Mr. Webb's "Original Tipperary Trot" made a decided hit with his audience. Taylor Granville and Laura Pierpont, in "The Yellow Streak," pleased. Hawthorne and Ingels, Cummings and Gladdings, Reynolds and Donegan, Brooks and Bowers, Hubert Dyer and company and Samayoa helped to make up an interesting programme.

## BROOKLYN BILLS

Trizie Frigana, in "Song Silhouettes," headlined at the Bushwick last week and introduced several new songs. Her popularity with the patrons of this house helped the Bushwick do an unusual business for this time of the year. The Misses Campbell played their second engagement this season here, singing a number of new songs. Their dainty act has improved with these new numbers, and they shared the applause hit of the bill. Others on the bill were Miss Jane Connelly and Players, Madame Dorée and company, Kramer and Morton, Prince Lai Mon Kim, Charles Ahearn's company, Kerr and Weston, and the Kratons. Irene and Bobbie Smith, Will Rogers, and Bernard Granville were the headliners at the Prospect last week on an interesting bill. Julie King and company were pleasing in "Twice a Week"; Murphy and Nichols did "From Zaza to Uncle Tom," and Willard, "The Man Who Grows," grew. Others on the bill were Booth and Leander, Lillian Herliel, and "The Art Beautiful." This week, Fiske O'Hara is leading a very strong bill.

MAUDE LEONE  
IN VAUDEVILLE

Presenting the Dramatic Playlet  
**INSIDE STUFF** Written for her  
by Willard Mack

Management  
Alexander Pantago

FISKE O'HARA  
NOW IN VAUDEVILLE

By kind permission of AUGUSTUS PITOU, Jr.

Direction JENIS JACOBS

MARY SHAW  
IN VAUDEVILLE

Presenting "THE DICKEY BIRD"

Direction ARTHUR HOPKINS

## Gilda Varesi

In VAUDEVILLE

LEAD with WAR BRIDES

## BELLE BAKER

Favorite Singing and Dialect Comedienne

BOOKED SOLID

Direction EDWARD S. KELLER

## THE MISSES CAMPBELL

Presenting their Southern Drawing-Room Specialty  
"AT HOME"

## HARRY BERESFORD

NOW IN VAUDEVILLE

## JOSE COLLINS

NOW IN VAUDEVILLE

## NAN HALPERIN

Management M. S. BENTHAM

## William Burr and Daphne Hope

In an Artistic, Modern Love Episode  
"A LADY, A LOVER AND A LAMP"

Direction Jenis Jacobs

## JAMES McCORMACK &amp; ELEANOR IRVING

"BETWEEN DECKS"

By THOMAS J. GRAY

Direction EDWARD S. KELLER

## ERNEST ANDERSON and MARJORIE BURT

Now playing in the East

Booked Solid

Direction Jos. M. Schenck

## TED LORRAINE and HATTIE BURKS

Management M. S. BENTHAM

## VAUDEVILLE DATES

ADLAIDE and Hughes: Orph., Oakland, 6-12.  
ADLER and Arline: New Brighton, Brighton Beach, N. Y., 7-12.  
AERIAL Buds: Temple, Detroit, 14-20.  
AHERN, Charles, Troupe: Keith's, Phila.; Keith's, Boston, 6-12; Keith's, Boston, 14-20.  
ALBERT and Irving: Mai, Chicago, 6-12.  
ALDRICH, Mme.: Orph., Oakland; Orph., Los Angeles, 6-12.  
ALLEN, Minnie: Lyric, Richmond, 31-June 2; Colonial, Norfolk, 8-5; Forsythe, Atlanta, 7-12.  
ALLMAN and Stone: Keith's, Boston.  
AMANTHER, Four: Orph., Los Angeles, 6-12.  
ANKERS, Three: Bushwick, N.Y., 7-12.  
ANNAPOLIS Boys, Five: East End Park, Memphis, 6-12.  
ARLINGTON, William, Co.: Henderson's, Coney Island, N. Y., 14-20.  
ARNANT Brothers: Henderson's, Coney Island, N. Y., 4-20.  
ARABI Quintette: Schermer Park, Montreal, Can., 7-12.  
AYON Comedy Four: Keith's, Phila.

BAKER, Belle: Keith's, Wash., 7-12.  
BALL, Rae E.: Keith's, Boston, 7-12.  
BALL and West: Henderson's, Coney Island, N. Y., 31-June 5.  
BALL, Eleanor R.: Keith's, Phila.  
BALZER Sisters: Henderson's, Coney Island, N. Y., 7-12.  
BAROFF and Girls: Mai, Chicago, 6-12.  
BARRAT Arthur: Temple, Detroit, 7-12.  
BARRY and Daly: Keith's, Phila.  
BARRY, Ledia: Bushwick, N.Y., 7-12.  
BASTY Troupe: Schermer Park, Montreal, Can.  
BAYES, Nora: New Brighton, Brighton Beach, N. Y.  
BEDINI and Arthur: Henderson's, Coney Island, N. Y., 7-12.  
BERENS, Leo: Keith's, Boston, 7-12.  
BERSON, Mme.: Orph., Philadelphia, 6-12.  
BETHGREN, Valerie, Co.: Keith's, Boston.  
BERKO, Steffy, Co.: Lyric, Birmingham, 7-12.  
BERTHE: Forrest Park, St. Louis, 6-12.  
BLONDELL, Edward, Co.: Prospect, N.Y., 7-12.

BOND AND GARRON: New Brighton, Brighton Beach, N. Y., 7-12.  
BONITA and Lew Hearn: Forsythe, Atlanta; Lyric, Birmingham, 7-12.  
BOTH and Leander: Keith's, Wash., 7-12.  
BOWERS, Walter and Cronch: Mai, Chgo.; Ramona Park, Grand Rapids, 7-12.  
BRAATE, Selma: Ramona Park, Grand Rapids, 7-12.  
BRADE, The: Henderson's, Coney Island, N. Y.  
BRADSHAW, The: Henderson's, Coney Island, N. Y.  
BRENN, Harry: Ramona Park, Grand Rapids, 7-12.  
BRICE and King: New Brighton, Brighton Beach, N. Y., 7-12.  
"BRIDE Shop": Forsythe, Atlanta, 14-20.  
BRONSON and Baldwin: Orph., Oakland, 6-12.  
BROOK, Alan, Co.: Mai, Milwaukee; Mai, Chgo., 6-12.  
BURR and Hope: New Brighton, Brighton Beach, N. Y., 14-20.  
BYRONS, Musical: Orph., Oakland.  
CAYLE, Emma: Palace, N.Y.C.  
CAMPBELL, Misses: Keith's, Boston; New Brighton, Brighton Beach, N. Y., 7-12.







# MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

## COMMENT AND SUGGESTION

### FOR THE LITTLE ONES

THE experiment of Manager MORGAN, of the Broadway Theater, New York, with special Saturday morning performances for children, will bear watching by producers and exhibitors. "Children's matinees" is a subject that we have advocated on frequent occasions, and we have been pleased to note several successful efforts in this direction in smaller cities. But Manager MORGAN's theater is of the type indicated by its name; it is forced to work without the aid of the neighborly feeling that aids the owner of a small house. The Strand Theater is another of this type that is falling into line and announcing special performances for the youngsters.

Scarce a week passes that we do not receive requests from educators outside New York for information as to pictures especially adapted for children. These men and women have applied to their local exhibitors for co-operation in the giving of especial attention to the pictures shown the children, but have been met with the response that such films are difficult to secure. Frankly it is a difficult task to dig up pictures of this character. Practically all of the producing companies have at various times released ideal subjects, but these films are on the shelves; they are difficult to secure, while the feature of the hour is awaiting. Manager MORGAN has started out well with "Alice in Wonderland," presenting VIOLA SAVOY, and "Cinderella," with MARY PICKFORD. There are a few other adaptable pictures equally recent, such as "The Fairy and the Waif" and "Rumpelstiltskin," but when these are exhausted we fear that Manager MORGAN will also have to dig back into the dust of the exchange shelves. The way of the transgressor is hard, and just now the exhibitor enterprising enough to see the possibilities of upbuilding his house through the appeal to the children travels the same road.

The Church and School Service is at present making a laudable attempt to cover this field, and there is no reason why it should not also be a profitable effort. The need now is for a central bureau of distribution, bending its attention to this field alone, and plucking the entire market for its material. And, though it may be slow in coming, the little ones will get their own pictures yet.

EVEN war has its blessings, they say, and while it may be going far afield in search of a sign of beneficence, it would seem that America has reason to thank events that are bringing some of the best foreign producers to this country. CAPELLANI and CHAUTARD, names that have been linked with some of France's best productions, are now found on the

roster at the Fort Lee studios of World Films. There is significance attached to the fact that HARRY RAY is planning to bring an Itala company to these shores. M. TOURNEUR we had with us before Europe's days of strife, while LOUIS GARNIER, PATHE's energetic chief, has done much of his best-remembered work in the Jersey City studios, far from the beloved France.

There is food for self-congratulation by American lovers of pictures in this fusion of Europe's ideals and methods with America's best. We have long claimed our points of supremacy cheerfully granting to Europe the palm in other branches, but here is the prospect of a merging of strength—with America in particular the gainer.

Our columns are open for a panegyric in praise of the exhibitor who will prepare a slide that will effectually squelch the pest who persists in reading the subtitles and inserts aloud, or explaining what is going to happen next. He—a chivalrous note, that; it is usually "she"—was bad enough in the early days of pictures, but since the coming of the feature he has reached the perfection of imperfection. Not satisfied with the sins already mentioned, if he enters the theater long after the picture has started we must suffer fifty-seven

(Continued on page 21)

## A WORD TO PRODUCERS

THE MIRROR's attitude in putting the evils of censorship squarely up to the manufacturers was the point of discussion in a recent interview with J. A. BERST, vice-president and general manager of the Selig Polyscope Company. "You are right," Mr. BERST stated emphatically. "Certain manufacturers cry to high heaven against the rulings of the censors; they write essays, grant interviews, foster legislative opposition, and then—they turn right around and release an occasional motion picture that razes the structure of opposition that has been so carefully erected. In other words, their theory and practice do not agree. Motion pictures fostering race prejudice, encouraging undue familiarity with the underworld, containing suggestive actions and scenes—these motion pictures ought to be censored."

J. A. BERST, like his chief, WILLIAM N. SELIG, is a rarely interviewed man, which gives increased weight to the moments when he is prevailed upon to give his opinions. "The way to combat unfair censorship," he continued, "the method to foil the politicians and to free exhibitors and public from unjust taxation, while paving the way for an object lesson showing that censorship in many of its forms is useless and ridiculous, is to produce motion pictures which are free from doubtful detail. Until this is accomplished we will have

a swarm of censors in cities, counties and states, most of them poorly equipped to perform such functions. If I may be pardoned a reference to Selig productions, I might say that we are especially proud of the fact that our pictures show a minimum number of cut-outs in Chicago, the most difficult city in the country to please the powers that be, and also in Canada, where censorship is likewise unusually strict.

"Federal censorship is no more free from the possibility of political dominance than the local boards, and in addition, a Federal board would have little power over the States, so that the latter boards would flourish as of yore and the situation would not be remedied in any detail. I admire the organization of the National Board."

The affiliation of J. A. BERST with the Selig Company was one of the big news events of the past year. Mr. BERST is recognized as one of the powers in Filmdom, his long association with Pathe and later the General Film Company having stamped him as one of the men to be reckoned with. Mr. SELIG's faith in him was indicated in a recent MIRROR interview, when he said, "I am planning to draw into the background. I am shifting most of the burden to the younger shoulders of Mr. BERST." Coincident with the acquisition of Mr. BERST, the Selig Company began to put into effect even broader policies for the production of spectacular features.

"We are working night and day to make the Selig productions worthy," said Mr. BERST in outlining the company's plans. "During the past few months such stars of the spoken drama as TYRONE POWER, HARRY MESTAYER, OTIS HARLAN and others have been added to our companies. Such well-known directors as T. N. HEFFRON, COLIN CAMPBELL, MARSHAL NEILAN and others are working on our productions and, other than these, many versatile actors and actresses have been engaged to make the Selig plays worthy.

"We have engaged the services of the best writers; in fact, the Selig Company claims a 'corner in authors.' Such names as ANNA KATHERINE GREEN, MEREDITH NICHOLSON, LOUIS JOSEPH VANCE, EDWARD E. ROSE, REX BEACH, ROBERT HITCHENS, MARY ROBERTS RINEHART, E. PHILLIPS OPPENHEIM, GILSON WILLETS, and others, are contributing to the worthiness of our stories. We are also devoting careful attention to our releases in three, two and one reels, and we are not sacrificing the general excellence of these productions in any way, shape or form. We are taking especial pride in contributing to the three reel feature releases now being issued on the General Film programme. The pictures are features in every sense of the word though booked at regular prices.



J. A. BERST,  
Vice-President and General Manager of the Selig Polyscope Company.



## BIG VITAGRAPH ESTATE

Brooklyn Company Leases Two-Hundred-Acre Estate for Picture Purposes

The leasing of a two-hundred-acre estate at Bayside, L. I., for the purpose of picture producing is the latest big step to be taken by the Vitagraph Company. The property is valued at \$800,000, and the lease extends for a long term of years.

A large house, thirty greenhouses, a lake, woods, and an inlet connecting with Long Island Sound, are among the points that give an idea of the importance of the deal to the Vitagraph Company in the staging of big feature productions. Those who have seen the estate, known as The Oaks, and owned by Samuel K. Jacobs, say that it is ideal as a picture producing center.

## MAUDE ALLAN ON SCREEN

Bosworth-Morocco Production to Present Famous Dancer in Film Debut

Maude Allan, internationally famous as a dancer, has capitulated to the lure of the screen. Bosworth, Inc., in association with the Oliver Morosco Photoplay Company, will present Miss Allan in her screen debut. Already work is well under way on the production, a romance called "The Huguenot's Daughter."

Miss Allan recently returned from an eighteen months' tour of Australia, India, and the Far East, and stopped off in Los Angeles for a visit to her mother. Soon after a sightseeing trip to the Bosworth-Morocco studios negotiations were opened which resulted in the signing of a contract for her appearance on the screen. Recently Miss Allan is said to have refused a \$5,000 offer to appear in one of her dances before the camera.

## SELIG IN LAS VEGAS

Two Companies of Players Under "Diamond S" Brand to Work in New Mexico

Las Vegas, New Mexico, has been telling picture producers through THE DRAMATIC MIRROR its advantages as a picture producing center, and the result is now seen in the fact that the Selig Company has announced that two companies of players will locate there in the near future. The "Diamond S" companies will be headed by Tom Mix, the daredevil cowboy actor. June 1 is the date selected for the change.

Manager Thomas Persons, of the Selig Pacific Coast studios, visited Las Vegas last week and was immediately impressed with the scenic resources of the New Mexico city. After careful consideration it was decided that the location would be ideal for the Tom Mix companies.

## COMMENT AND SUGGESTION

(Continued from page 20)

varieties of torture while from the height of his superior knowledge, he explains to his friend the events that have already taken place on the screen. Ye gods, but it hurts to keep your tongue in leash and listen to one of these pests.

Slides that would aid to abate this nuisance would be an effective exhibitor's help for one of the programmes to turn out. The appreciation would be worth the outlay—not to mention the opportunities for an inobtrusive advertisement in the presence of the programme's trade-mark on the slide.

With a bitterness that seems unnecessary Billynot tells exhibitors that educational pictures cannot be entertaining. This should give a laugh to S. L. Hornapple, who demonstrated at the Strand the value of the short educational in a programme of features.



MYRTLE STEDMAN IN A SCENE FROM "WILD OLIVE." MOROSCO-BOSWORTH. Released on the Paramount Programme, June 24.

## READING HOST TO LEAGUE

Pennsylvania Exhibitors Hold Annual Convention in Reading—Manufacturers Interested and Success Assured

READING, PA. (Special).—Reading is the Pretzel City, and the Pretzel City is ready for the hundreds of exhibitors and their friends who will throng the city next Monday, Tuesday, and Wednesday for the annual convention of the Motion Picture Exhibitors' League of Pennsylvania. A programme has been arranged that will give the exhibitors plenty of time for both work and play, and Reading, known for its hospitality, hopes to outdo itself in entertaining the men who show the pictures.

Ben Zerr, president of the Keystone State League, has hustled like a Trojan during the past month to assure the success of the convention. The co-operation of the manufacturers has been secured and almost two hundred players are expected to be in town during the convention. From the Lubin Company alone there will come a special train bearing seventy-five stars. Arrangements have been made by which the Lubin company will take motion pictures of the automobile parade on Tuesday, which will be shown on the closing day. From the United Film Service a company headed by Edwin August and Bill Bailey will arrive, prepared to take the scenes for a two-reel drama in the convention city. Ben Wilson and King Baggot will head the Universal delegation. Metro, World Film, Vitagraph, and Edison are other companies that will be strongly represented, while it is possible that Essanay and Selig will send a delegation from Chicago.

The hall to be held in the Auditorium on

Tuesday night is expected to be one of the biggest affairs ever held by exhibitors outside of New York. A banquet at the Mansion House has been arranged for the screen players after the ball, while on the following night the exhibitors and their families will feast at the Berkshire Hotel. The Reading exhibitors have the full co-operation of the Chamber of Commerce and the city officials in making the convention a success. The exhibits in the exposition represent every branch of the industry.

Aside from the entertainment features it is the intention of the League officials to make the convention proper a noteworthy one. All the questions in which exhibitors are interested will be taken up and discussed from all angles. The Keystone League is aiming to represent the newer type of exhibitor, in one sense at "uplift," and for this reason more attention than usual has been given to the convention itself, in the hope that all those who attend may secure profit as well as enjoyment.

Ben Zerr has appointed a ladies' reception committee whose task it will be to take care of the visiting women while the men are deep in their business sessions. Mrs. J. G. Hansen is chairman of this committee, which includes Mrs. Ben Zerr, Mrs. Harry J. Shad, Mrs. F. A. Gould, Mrs. C. L. Carr, Mrs. Frank Hill, Misses Elsie, Dorothy, and Bertha Hansen, and Miss Deppen. Secretary James G. Hansen is completing the arrangements for the handling of the convention.

## "WHO PAYS?" SUCCEEDS

Pathe Office Report New Series a Hit, with Bookings Increasing in Number

Officials of the Pathe Company report that the new "Who Pays?" series of dramas has scored strongly as one of the best of Pathe ventures, and expect that if the bookings continue to increase at the present rate the series will be one of the biggest money makers of the year. Last week the Pathe office received over a hundred letters from exhibitors regarding the series. One from Manager Edward J. O'Keefe, of the City Square Theater, Atlantic City, is especially prized. It follows: "Accept my heartiest congratulations on your 'Who Pays?' series, which is in its fourth week in our theater. It is the best thing in the picture line I have seen in a long time. It has transformed our Monday evenings from a quiet night to one of our biggest. Even with the circus in town last Monday our theater was filled at an early hour. It can be said in every sense that they are pictures with a punch. I trust you will have something as good to take the place of 'Who Pays?' when they run the twelve numbers."

## LINCOLN BUILDS STUDIO

Work will start soon on a three-story concrete studio and factory in Grantwood, N. J., to house the Lincoln Players, producing features with E. K. Lincoln, the former Vitagraph star in the lead.

## SHOW "THE SPENDTHRIFT"

"The Spendthrift," scheduled for release June 21, will be shown for the first time next Monday at the Candler Theater at 10.30. The performance is for the trade press and exhibitors.

## ADD TO LASKY STAFF

Marion Fairfax Latest Addition to Scenario Department at the Coast

Marion Fairfax, noted as a dramatist, has entered into a contract with the Lasky Company and will join the scenario staff of that organization at once, leaving for the Hollywood studios this week. Miss Fairfax wrote "The Builders," presented at the Astor Theater in 1907; "The Chaperone," which opened Maxine Elliott's Theater, and "The Talker," her best remembered play, which ran at the Harris Theater.

The scenario staff of the Lasky Company is in charge of William C. DeMille, who already has the assistance of Margaret Turnbull, Hector Turnbull, and in addition Cecil DeMille, director general, also takes time occasionally to do scenario work for the company.

## "ELAINERS" TO ITHACA

The Whartons and Company at Work on Pathe's Latest, "The Romance of Elaine"

Elaine has moved to Ithaca, New York. Under the careful attention of the Whartons, Theodore and Leo, accompanied by a dozen players, and with two carloads of scenery and props, Elaine left Jersey City last week and Ithaca will see the staging of the final Elaine chapter, "The Romance of Elaine."

Among those who made the trip in addition to Pearl White, Elaine, were Lionel Barrymore, Creston Hale, Mr. and Mrs. L. D. Wharton, Theodore Wharton, J. Whitworth Buck, and Leroy F. Baker. The "Romance" will be staged at the new property recently purchased by the Whartons, and where extensive improvements have been made during the last three months. Every facility for the making of pictures has been provided and in the future Ithaca will be the permanent address of the Whartons.

## FARRINGTON IN AN EDISON

Frank Farrington, who will be remembered for his success in "The Million Dollar Mystery," has been especially engaged to play the male lead in "Through Turbulent Waters," a forthcoming feature being produced by Duncan McRae. Gertrude McCoy wrote the story, in addition to playing the leading role. Duncan McRae also plays in it, with Edward Earle and Robert Brower included in the cast.

The Casino Theater, New York, was commandeered for an entire Sunday by the Edison company to make many of the scenes for this picture. Director McRae working from early morning until three A. M. Monday morning with the principal players and many extras who were seen as the audience.

## RAFFERTY'S NEXT ADVENTURE

"Hafferty at Coney Island" will be the next of the "Peaceful Hafferty" series which Director J. A. Fitzgerald is producing for the All-Celtic Film Company. Like the previous stories of the series, "Hafferty at Coney Island" was written by Charles C. O'Hara, president of the company.

## RELEASE "MILLIONAIRE BABY"

The current V-L-S-E release is "The Millionaire Baby," a Selig Red Seal production, starring Harry Montague, with a supporting cast including Grace Darmond and John Charles. The picture is in six reels, and was adapted by Gilson Willets from Anna Katherine Green's story of the same name.

C. R. SHELLEY

Now Assistant to General Manager Irwin, of V-L-S-E, Inc.

## START DRESSLER FILM

Howell Hansel Will Produce Lubin's Feature, with Popular Comedienne in Lead

With the arrival at the Lubin studio this week of Marie Dressler, the Lubin Company launched the first of a number of big comedy plans on which it has been working for some weeks past. Miss Dressler will begin work at once on a feature comedy picture, written especially for her, in which the famous comedienne will have plenty of scope to display her unique ability.

An unusually strong supporting company has been engaged for Miss Dressler, headed by John C. Rice, Howell Hansel, who has achieved an enviable reputation as a producer, will direct the picture. The Lubin Company is sparing no efforts to make the Dressler comedies the best ever filmed. The majority of the scenes will be made at the big Lubin ranch at Betwood, Pa., where there is every facility for making exterior and interior pictures. For the past few weeks a large staff of artists and designers have been preparing special scenic effects in the studios on the ranch, to be used in the Dressler production.

## SPECIAL "BLUE RIBBON" RELEASE

"Hearts and the Highway," a five-part Vitagraph production, is a special release on the V-L-S-E service this week. The production, adapted from the Cyrus Townsend Brady novel, features Lillian Walker and Darvin Karr, together with a strong Vitagraph cast. This release is in addition to the regular Vitagraph "Blue Ribbon" releases through the V-L-S-E.

## VISIT NEW ENGLAND OFFICES

General Manager Irwin, of the V-L-S-E, and Assistant General Manager Shelley left New York early this week on a visit to the Boston exchange, which will also include a tour throughout the New England territory. The Boston V-L-S-E exchange is managed by C. H. Webster.

## KANE "SEEING AMERICA FIRST"

Arthur S. Kane, previously identified with Electric and the World Film Company, and recognized as an exchange executive, has left New York for an all-summer trip, in which he expects to visit all of the large cities in the Middle West and on the Pacific Coast. Upon his return to New York, which is scheduled for September 15 or October 1, Mr. Kane expects to become active again in the exchange field.

## SELIG GROWS DESPITE WAR

In order to accommodate its English and Continental business, which, despite the war, is increasing, the Selig Polyscope Company has opened new offices and show rooms at 98 and 99 Wardour Street, London. E. H. Montague is in charge of the offices, which occupy an entire four-story building.

## KILL MASSACHUSETTS CENSOR BILL

Boston (Special).—The State Senate has rejected the bill providing for a censorship of motion pictures, under the supervision of the State Board of Labor and Industries.

## MAY ROBSON FOR VITAGRAPH

May Robson is the latest of stage stars to be signed by the Vitagraph Company, contracts having been closed on Saturday for the production of a feature based on her successful play, "A Night Out."



## GOSSIP OF THE STUDIOS



J. W. JOHNSTON.

Supporting Dorothy Donnelly in Metro-Holfe Release.

STELLA ARCHER, Robert Hilliard's leading lady, will be seen in the leading role opposite Robert Warwick in "The Face in the Moonlight." Miss Archer was practically dragged from the stage to take this part in the World Film Feature, for which she is ideally suited, and experts say that she will score strongly in her screen debut.

JULIA CRAWFORD IVERS will direct the forthcoming Bosworth-Morocco production which will star George Fawcett.

"KILMENT" is the Bosworth-Morocco screen production that will introduce Leonore Ulrich and William Desmond to the photoplay public.

MAURICE COSTELLO, of the Vitagraph, last week purchased the Mills estate of eight acres on Long Island, near the entrance to Fort Totten. On the grounds are two houses, formerly occupied by members of the Mills family and a lake. The consideration was \$32,500.

MIRIAM NESSBITT recently addressed the members of the New York Pen and Brush Club on motion pictures. The Edison star's address was well received.

"SILENT FRANK CRANE" they call the World Film producer in the Fort Lee studios, but few know that Director Crane was once as noisy a worker as any director. So noisy in fact, that one day Frank lost his voice temporarily while working on a big mob scene. Then he discovered that he could get just as good results by the enforced moderation, and now—it's "Silent Frank."

FLAVIA ANCARO, well known in operatic circles, has been appearing in recent Edison films.

DIRECTOR BERT ANGELES is in New York looking the field over and awaiting offers. His most recent engagement was with the Santa Barbara Motion Picture Company. Followers of pictures will remember Bert Angeles as having staged some of Vitagraph's best remembered successes.

HAVE ARCHIVED a thrilling account of the bold, bad, brave wolf who dared to wander into the camp of the Bosworth players, who were spending several days in the mountains working on "Kilment." The blood-curdling story all leads up to the fact that the wolf was killed and its cub will be seen in one of the scenes of the feature, which Oscar Apfel is staging. And, oh, yes—Leonore Ulrich takes her beauty in her hands by playing with the cub in a close-up.

ARTHUR LEBBA, Edison's scenario editor, takes a terrible chance in appearing as a "roughneck" in a saloon scene in Edison's "The Breaks of the Game." If he looks the part disappointed contributors will say it is only to be expected, and if he doesn't, they will have a chance to tell him what a bad actor he is.

DIRECTOR T. N. HAYMON, whose Famous Players successes will be remembered, is well started on the production of "The House of a Thousand Candles" at the Selig Chi-

cago studios. The cast includes Harry Montoye, Forrest Robinson, Edingham Pinto, Edgar Nelson and Mary Roberts.

VICTORY BATEMAN, the Shakespearean player, now with the Morosco-Bosworth forces, says she is not sensitive about her age, because all her friends in the profession know that she got her name because she was born on the day that Lee surrendered.

RUTH STONEHOUSE, the Essanay star, spent several days in Omaha recently, where she lectured at the Columbia and Bessie Theaters, while pictures featuring her were shown.

EDISON DIRECTOR RICHARD RIDGELY is confining his attention almost entirely to three-reel productions now, having started on another one which he hopes will even surpass "The Wrong Woman," "The Three Van Heilers," and "The Deadly Hate."

EDWARD JOSE, now at work with his own company on a production of "The Beloved Vagabond," which will be released through Pathe, promises some unusually pretty exteriors in this feature. For weeks before starting the production, Director Jose searched the country for idyllic spots that would be thoroughly in accord with the story, and he expects to present a pictorial gem. Edwin Arden is the star of the cast, which includes Bliss Milford, Kathryn Brown-Decker, Eric Mayne, Stephen Gratton, Boris Korlan and Mrs. Brundage.

FOR FIVE PICTURES in succession Helen Strickland, of the Edison company, has been a mother who died in the course of the film. She will soon be known as "Edison's official dying mother." Her latest appearance in such a role is in "The House of the Lost Court."

A COMPANY of Essanay players is practically making a tour of small towns in Michigan to stage Charles Hoyt's success, "A Bunch of Keys." The players include three stars new to Essanay ranks, June Keith, William Bures and Johnny Blavin.

JAMES VINCENT, who directed the Cort Film Corporation's production of "The Melting Pot," is wearing his usual smile a trifle distended on account of a few feet of film which is unwound along at the end of the last reel. It is the allegorical scene in which a huge melting pot is shown with various figures descending into the boiling water which it contains. Director Vincent figured out the way to take the scene and ordered five exposures of the negative to accomplish his purpose. It came out far beyond the expectations of any one associated with him and, therefore—the smile.

VALENTINE GRANT, who plays the leading role opposite Walker Whiteside in "The Melting Pot," the current photoplay attraction at the Hippodrome, has received a letter from the old hotelkeeper at Killarney, Ireland, in whose house she stopped last year when playing the lead in the Sid Olcott Irish film, telling her that a great many of the Irish boys, who took extra parts in Mr. Olcott's pictures, have been reported killed in the trenches in France. The bon-faite writes that little crosses are now to be found along several of the hedges which formed the immediate background for scenes in which the young men appeared with Miss Grant.

SIDNEY OLCOTT and several others from the executive staff at the Famous Players studio were guests of Tall Ben Morgan, manager of the Broadway Theater, at a little informal after-theater lunch last week in celebration of the fine run which Director Olcott's "The Moth and the Flame" had at this theater.

REINH DAVIS, in private life Mrs. George Lederer, met with an accident last week while staging "Sunday" in Fort Lee. Miss Davis was thrown from a bucking broncho and sustained internal injuries and two broken ribs.

BERT STARKY is establishing a record as a screen crook. He has just finished working in three pictures at the same time; as the innkeeper in "The Face in the Moonlight," as Dr. Cardy in "The Moonstone," and Porky McCoy in "The Boss." Fans will remember his work as Blinky Davis, the highly expert forger of "Alias Jimmy Valentine." He was also the tout in "The Deep Purple," Graham in "The Man of the Hour," and the hunchback in "When Broadway Was a Trail." Mr. Starkey has been with the World Film since it started and is a loyal and finished artist.

## VITAGRAPH

**"MRS. JARR'S AUCTION BRIDGE"**—Comedy Monday, May 31  
Uncle Henry gets full of punch. The party is defused and uncle takes the water cure. A very lively affair. HARRY DAVENPORT and ROSE TAPLEY are the principals.

**"PLAYING THE GAME"**—Two-Part Comedy Tuesday, June 1  
They don't play their parts just right. They drop their disguise and both play a winning game. LILLIAN WALKER, FRANK CURRIER, CHARLES ELDRIDGE and EVART OVERTON are the cast.

**"BUNNY IN BUNNYLAND"**—Cartoon Wednesday, June 2  
A side-splitting concoction of fun and imaginary doings of the well-known and celebrated Apostle of Mirth.

**"SONNY JIM AT THE MARDI GRAS"**—Scenic Comedy Thursday, June 3  
Everywhere he goes everybody knows him. It's the biggest day of the year and everybody enjoys it. BOBBY CONNELLY as Sonny Jim.

**"JONES' HYPNOTIC EYE"**—Comedy Friday, June 4  
He has the eye all right, but it doesn't seem to work. He tries it on the dog and other domestic animals with disastrous consequences. An all star cast.

**"THE WAY OF THE TRANSGRESSOR"**—Three-Part Drama Saturday, June 5  
Seeking the destruction of others, he finds his own. Those whom he intended to destroy come into their own happiness and love. The cast includes LEO DELANEY, LEAH BAIRD and ANDERS RANDOLF.

**Six a Week, Including a Three-Part Broadway Star Feature**

**"MRS. JARR AND THE BEAUTY TREATMENT"**—Comedy MONDAY, JUNE 7  
**"LOVE, SNOW AND ICE"**—Three-Part Scenic Comedy. Broadway Star Feature TUESDAY, JUNE 8

**"SPADES ARE TRUMPS"**—Comedy WEDNESDAY, JUNE 9  
**"MR. BLINK OF BOHEMIA"**—Comedy THURSDAY, JUNE 10  
**"FAIR, FAT AND SAUCY"**—Comedy FRIDAY, JUNE 11  
**"FOUR GRAINS OF RICE"**—Two-Part Drama SATURDAY, JUNE 12

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THAT PUT BROADWAYS ALL OVER THE MAP

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LOVE, LUCK AND GASOLINE	3 Parts	THE YANGLE	4 Parts
CAPTAIN ALVAREZ	3 Parts	THE LOCKED DOOR	3 Parts
SHADOWS OF THE PAST	3 Parts	STYLIA GRAY	4 Parts
MR. BROWNE'S MELODRAMA	3 Parts	THE LITTLE ANGEL OF CANTON	3 Parts
MY OFFICIAL WIFE	3 Parts	THE MAN BEHIND THE DOOR	4 Parts
UNION BELL	3 Parts		
THE PAINTED WORLD	3 Parts		
A FLORIDA ENCHANTMENT	3 Parts		

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MYRTLE TANNEHILL.

In Kalem's Broadway Favorites, "When the Mind Sleeps."

Prominent authorities have declared that the hardest task to which any American actress can be put is that of winning the favor of theatergoers abroad. The actresses whose efforts in this direction have met with success are few, indeed. That Miss Myrtle Tannehill, the star who enacts the principal role in Kalem's three-act, "Broadway Favorites," production, "When the Mind Sleeps," succeeded where so many have failed, is an indication of her histrionic ability. In fact, this talented actress following abroad is almost as great as it is in this country.

To enumerate the plays in which Myrtle Tannehill has appeared is to make mention of some of the foremost successes Broadway has known in recent years. "Shoba," presented at the Hudson Theater, is one of these hits. "Broadway Jones," in which she appeared opposite George M. Cohan at the Cohan Theater, is another, while "A Pair of Sixes," which recently left the Longacre Theater after a long run, is a third. Miss Tannehill's first appearance upon the stage was with William Gillette in "The Admirable Crichton." Then came a season in "Just Out of College," with Max Flegman. This was followed by engagements in "Mrs. Wiggs of the Cabbage Patch," "The Girl of the Golden West," and "Get-Rich-Quick Wallingford."

Later, as the result of her work in these productions, Miss Tannehill was sent to London. There she appeared in "Sealed Orders," at the Drury Lane, "Broadway Jones," at the Theater Royal, and in "The Fortune Hunter," which scored at the Queen's Theater. Miss Tannehill enacts the role of Wenda in "When the Mind Sleeps." Like the "Broadway Favorites" features which preceded it, this Kalem production will be released in regular service. The date of issue is Monday, June 14.

### METRO'S PROGRESS

New Programme Playing Unusual Number of New York's Theaters

General Manager Rowland, of the Metro Pictures Corporation, in an announcement occupying the entire back page of this week's issue of THE DRAMATIC MIRROR, gives a most impressive demonstration of the progress made by his concern during the six weeks of activity.

We are playing 74 per cent. of the high-class motion picture houses in Greater New York, says Mr. Rowland, "and a proportionate number throughout the entire United States. This we attribute to the consistent quality maintained by our producers, and the fact that exchange men, directors, producers, and distributors are all partners in every expenditure, revenue, and outlay made by any one of the participating companies."

A partial list of houses in Greater New York playing Metro programme follows:

B. B. Moss's Regent and Hamilton, Seventy-second Street Playhouse, Eighty-first Street Theater, 107th Street Theater, the B. F. Keith houses, F. F. Proctor's Circuit, William Fox theaters, Loew's Yorkville, Palace, Royal, Greeley Square, Avenue B, Circle and New York theaters, the Bronx Savoy, Bronx Star and Bronx Comedy, Harlem Fifth Avenue, Dyckman, Crescent, Banner, Lyric, University, Bijou, Nostrand, Avon, Carlton, Claremont, Regent, Burland, Duffield, Comedy, Pictorial, Grand, Richmond, Lee Avenue, Atlantic, Olympic, Casino, Star, Superior, Garden, Waco, National, Winter Garden, Nostrand, Flatbush, Crescent, Art, West End, Manhattan, Morning-side, Riverview, Lincoln, Savoy, Ronley, Rome, Rex, and Columbia.

### STAGE FIRST "QUALITY" PICTURE

Work on the first production of the Quality Pictures Corporation on the Metro roster is rapidly going forward at the Los Angeles studio under the direction of Fred J. Balshofer, head of the "Quality" concern. Charles Frohman's former stage success, "The Second in Command," will be the first Quality release, with Francis X.

Bushman and Marguerite Snow in the leading roles.

The military scenes are being taken at the Soldiers' Home, permission having been given William Bauman, the director, to erect a stage on the spacious grounds fronting the California Home for Soldiers. The portions of the picture already made have been submitted to the British consul at San Francisco for criticism and were pronounced all O. K. save in one instance, which was immediately corrected. "The Second in Command" will be released on the Metro programme July 19.

### OFF FOR CANADA

Metro Players Leave to Produce "Sealed Valley" in Northwest

Lawrence B. McGill, director for the Metro Pictures Corporation, in charge of the productions made by that company itself, left New York Friday for Tinsbury, Saskatchewan, Canada, in company with Dorothy Donnelly, Rene Detling, J. W. Johnston, Frank Evans, L. M. Walker, Julius Cowles, Alfred Sidwell, Fred Probst, Sam Herbert, J. Francis Young, and Harry Jackson, where the first scenes in the Metro Pictures Corporation's production of "Sealed Valley" will be staged.

Cameraman Thompson and an assistant accompanied the party. Mr. McGill and the players expect to be gone about three weeks, in all, after which they will go to Rome, Georgia, for the concluding exteriors. The final scenes will be staged on board a river steamer, which McGill engaged last week while in the South.

"Sealed Valley," from the book by the same name, will be released on the Metro programme about July 14. The screen plays under McGill's direction will be known as Metro De Luxe Plays and issued at periods on the regular programme.

### MORE V.L.S.E. OFFICES

Each week brings news of the opening of new offices for the distribution of V.L.S.E. features. Four new sub-offices were opened during the past week and a new branch added to the chain of distributing points. The new branch office is located in Cleveland at 2077 Fourth Street, in the center of Cleveland's film market, and is in charge of A. W. Goff. The territory to be served by this branch will include the southeastern portion of Michigan, as well as all of the State of Ohio.

Two new sub-offices have been attached to the San Francisco branch: one located in Los Angeles, Cal., and the other in Seattle, Wash. The Los Angeles office is in charge of H. D. Naugle and the Seattle office will be in charge of Tom North. A sub-office has been established in St. Louis in charge of B. W. Hatch and another in Denver to relieve the pressure on the Kansas City branch.

### SELWYN IN "THE ARAB"

June 14 is the release date for the Lasky photo-drama, presenting Edgar Selwyn in a picturization of his own success, "The Arab." In addition to the star and author, the cast includes Gertrude Robinson, Theodore Roberts, Milton Brown, Sydney Deane, Park Jones, Raymond Hatton, Horace B. Carpenter and Billy Elmer. The production was made under the direction of Cecil B. DeMille. In one of the scenes Irvin B. Cobb, the humorist and war correspondent, is seen with Mr. Selwyn.

### PATHE INNOVATION

Pathe has made an innovation which is likely to become a permanent feature of the programme. The company has taken a one-reel drama, "Man to Man," made in America and sent it to France to be colored. It has been put down for release the week of June 14. The result of the coloring has been so satisfactory in this instance that it is probable that other Pathe American pictures will be similarly treated.

### J. W. JOHNSTON WITH METRO

J. W. Johnston, former Belair and Lasky head, who recently completed his engagement in the Mutual "Runaway June" serial, has been engaged to appear in the support of Dorothy Donnelly in the Metro production of "The Sealed Valley," to be staged by Lawrence McGill.

### NEW PICTURE THEATERS

The Orpheum Theater, Portland, Ore., has changed from vaudeville to pictures. The house seats 2,200.

A picture theater to cost \$40,000, and to seat 1,000 persons, is to be erected on the east side of Sixth Street, between Pine and Olive Streets, St. Louis, by the St. Louis Amusement Company, of which Alfred H. Murphy is president and George E. Lawler is secretary and treasurer.

The Bridge Theater, at Edmonston Avenue and Pulaski Street, is Baltimore's latest. The Bridge has a seating capacity of seven hundred.

The Hennepin Holding Company is to build a \$80,000 picture house at 622 Hennepin Avenue, Minneapolis, Minn.

The Empress Theater, one of Detroit's largest, has changed from features to a varied programme of short pictures.

King's Theater, St. Louis, for years one of the best paying houses in that city, and one of the most elaborate, has been sold to satisfy a deed of trust. The property is valued at \$75,000.

The Grand Opera House, Pittsburgh, has entered upon its first summer season of photoplays. Messrs. Davis and Harris are running a selected feature programme.

## LISTEN!

I have seen the first prints—

of the Fifth and Sixth Chapters

of "The Goddess."

The Vitagraph Company never released anything better.

The Fifth Chapter—

Is two reels of the most powerful dramatic climaxes—

Vitagraph ever Vitagraphed.

The Sixth Chapter—

Is two reels of terrific, heartrending appeal.

Ralph Ince has out-Inced himself.

Some of our friends—

Are imitating our style of ad writing.

"The Goddess" may be imitated

But—

It will never be equalled.

"The Goddess" is—

The Most Beautiful

The Most Artistic

The Most Pleasing

The Most Powerful

And it will be

The Most Successful serial ever produced.

Combinations are always stronger than individual effort.—

and in Gouverneur Morris, Chas. W. Goddard, Ralph W. Ince,

Anita Stewart and Earle Williams—

We have the most powerful combination

Ever brought together for Motion Pictures.

Booked through The General Film Company.





BILLIE REEVES AND MAE HOTELY IN "THE NEW BUTLER."  
Of Lubin's Successful Billie Reeves Series. Released June 5.

## ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—Two more "landmarks" of old Biograph days have passed on. At least they have passed as far as Griffith's new love, the Reliance-Majestic studio, five miles from the Biopoint here. In other words, Charles West and Harry Carey have decided to remain in the Land of Sunshine and, in doing so, have returned to the Griffith fold, thereby adding to the array of familiar faces from the old days, to be seen in every corner of the growing Griffith-Mutual studio. Every one will remember West, the "hero" who always won the sympathy, while poor Carey generally with the "crook" who got all the blame. But both can "troupe" until the cows come home.

### Kalem's Woman Executive

Los Angeles is proud of about everything within its border, but has expanded somewhat in this direction, because of its sole woman studio manager. If you don't believe that Miss M. E. M. Gibson is the full-fledged manager of the Kalem comedy studio, walk into the place with muddy feet or start something in the office. Anyway, we're proud about this thing. Marshall Neilan was manager there. Miss Gibson presided at the typewriter. Then Neilan went to play opposite Mary Pickford and later jumped to the Selig studio. But Miss Gibson remained on the job. Pretty soon the Kalem Company found they needed her to run the whole shooting match, and she is. "Smart" is the proper term for Manager Gibson. She even dresses smartly. And she runs the office, the Ham Comedy troupe, scenic artists, property men, and the whole business with such energy that the atmosphere smokes around the old homestead. Miss Gibson once was a regular New York newspaper woman. Then she was employed by the General Electric Company, of New York. She was smart, so they made her secretary—the only woman executive of that corporation. The company sent her West to recuperate. She was too smart to leave California and now she is manager of the Kalem studio. Every one around the place works like slaves and calls the manager by her first name. We promised not to tell what it is.

Maibelle Hicks Justice, the author and photoplay writer, who lost a sister in the sinking of the Lusitania, has cut short her visit here to hurry back to her bereaved mother.

Kriterion affairs here are as chaotic as in the East. A. M. Kennedy, promoter of the affair, had his offices here, but is not to be found. Various companies which were induced to make pictures for the programme are in financial distress. It is understood that most of them were individual corporations, backed by groups of Californians. Many actors and employees cannot collect back salaries.

Colonel W. N. Selig did twenty-seven miles yesterday without getting a corn. This is the best day for the sprinting Colonel yet, although he has run circles around both studios daily, since coming to the Coast this time. He is doing all of Manager Person's work as well as his own, which is going some.

### More Stars for Essanay

The Essanay Corporation never seems to be satisfied in securing new stars. It now is reported that Harry Pollard and his wife, Margaret Fischer, have joined that concern and will produce features. Miss Fischer, starring, of course. The report that the couple had gone to another studio, after leaving the American, was unfounded.

Otis Turner and Hobart Bosworth, weary-

ing of the search for a coal mine, are building one at the "U." The feature is called "The Scarlet Sin."

George "Slim" Summerfield, of the Keystone, and Miss "Jerry" Breen, an actress, are the latest to take chances with a marrying justice. Both are busy in pictures and the honeymoon will be a later feature.

Chester Conklin, the Keystone comedian, speaks five languages. During a premature explosion at the studio recently, Chester used up all five and invented three more.

Myrtle Stedman, the Bosworth star, sung at a special church service here Sunday. It is a pity such an exquisite voice should be lost to the screen world.

It is reported that William D. Taylor will direct the remainder of "The Diamond from the Sky" series at the American. Taylor has nothing but a string of success behind him, and should put new interest in the serial.

Charlotte Walker is here starring in "The Kindling" for the Lasky Company. Frank Reicher is directing "The Secret Orchard," with Blanche Sweet and Eddie Mackay in the cast.

Russell E. Smith, new scenario editor of the Famous Players, will be in New York by the time of this publication. We recommend him to all fast movers.

### Walthall Deserts the Coast

And what do you know about Walthall leaving our glorious climate to go East for the Essanay? Ain't some folks the limit?

We have just discovered that Mary O'Connor selected St. Patrick's Day to enter the script writing game. We hesitate to make any comment for fear of starting that Irish war all over again. Mickey Neilan and John O'Brien will kindly resume their seats.

Barney Furey, former Selig lead, has joined the Griffith-Mutual. Another recent addition is Margaret Lovridge.

W. E. Keefe has been discovered after an awesome disappearance of many weeks. The Mutual publicity man vanished right after sending out the most audacious "story" of his career, and it was thought he was hiding out from the vigilantes. However, it is found that he merely sought a quiet spot to write his first scenario. Although but three months have elapsed since he faded, here comes Keefe with an entire film comedy. It is called "Beautiful Love," and Fay Tincher is going to play it. He "it" would prove much better.

Special streets are under construction for "The Alamo," another four-reel Majestic feature in the hands of William Christy Cabanne.

J. Barney Sherry is having a regular time with his brother John. The two had not met in eight years. John informed Barney that he looked like a regular actor.

Business Manager Eugene Allen, of Inceville, is visiting the Eastern offices of the N. Y. M. P. C. to confer with Adam Kessel, Jr., and Charles O. Baumann. Something momentous doing.

### Frank Beal Back with Selig

Eugene Besserer, of the Selig Mission studio, is to be seen in two specials written for her, "The Melody of Doom" and "The Smouldering." Both are psychological and give the French actress every opportunity of displaying her splendid powers. Frank Beal, who recently joined the company, directed both features.

Tyrone Power, Kathryn Williams, Wheeler Oakman, and other stars are busy preparing for the spectacular feature, "Mispah,"

(Continued on page 34)

## Viola Allen as "White Sister" Achieves Great Film Success

Probably no announcement caused a greater stir in the photoplay world than that made recently by Essanay to the effect that Viola Allen had been secured to play the leading role in "The White Sister." Thousands will remember the wonderful part as it was played by Miss Allen on the stage.

"The White Sister" has been made into a marvelous photoplay by Essanay and Miss Allen has given to the world a film record that will be an everlasting tribute to her art.

This is the first photoplay in which Miss Allen has ever appeared. This wonderful actress received many offers from film companies to appear on the screen. She refused them for Essanay.

Only the knowledge that Essanay could and would make a master production of "The White Sister" decided Miss Allen to accept the offer. As a friend of the late F. Marion Crawford and his family, Miss Allen felt that she could do no more than pay a tribute to the author's greatness by a film record of his most popular work.

Essanay is now offering this greatest of all productions to exhibitors throughout the United States. It is unnecessary to tell you what this stupendous photoplay will mean to you and your theatre. You can apply for bookings now through any branch office of the V. L. S. E. (Inc.).



# LUBIN

## LIBERTY BELL

### Features

#### "LIBERTY BELL"

is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E. Inc.

For the present we are offering

#### "THE EAGLE'S NEST"

in 6 parts, which is playing to packed houses in all parts of the country. "The Eagle's Nest" featuring Edwin Arden and Romaine Fielding is one of the most picturesque and thrilling dramas ever shown on the screen. The scenic effects are notably beautiful, having been photographed principally in the world famous "Garden of The Gods."

—Also

#### "THE COLLEGE WIDOW"

from the celebrated play of the same name by George Ade, featuring Ethel Clayton and George Soule Spencer. "The College Widow" is unquestionably the greatest college picture shown. It comprises an exciting football game, a "snake dance" of nearly 10,000 students and the most sensational fire scene ever pictured.

The Lubin LIBERTY BELL feature for release June 7th is Cecil Raleigh's successful comedy drama

#### "THE SPORTING DUCHESS"

with the popular and famous star Rose Coghlan in the cast.

**Booked  
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1600 Broadway, New York City



# FEATURE FILMS OF THE WEEK

New York Gets First Glimpse of Ince's Novel Combination of Screen and Stage—Ina Claire Makes Screen Debut in Lasky Film—Marguerite Clark Again Presented in Famous Players Drama—"Her Own Way" Pleases

## "THE ALIEN"

Presenting George Beban in His Own Combination of the Silent and Spoken Drama, Nine Weeks of Motion Pictures and One Act. Adapted from "The Sign of the Cross" Produced by Thomas H. Ince. Presented by the Select Film Booking Agency by Arrangement with Kessel and Baumann.

Pietro Massimo ..... George Beban  
Blanche, his daughter ..... Blanche Scherel  
Inspector Lynch ..... Edward G. Robinson  
Phil Griswold ..... Jack Neuman  
William Griswold ..... Harvey Darr  
Mrs. William Griswold ..... Andrea Lynde  
Dorothy Griswold ..... Thelma Haller  
The Cashier of the Flower Shop ..... Jack Davidson

The Proprietor ..... Edith MacBride  
The Owner ..... W. J. Kane  
The Maid ..... Ida Lewis  
The Clerk ..... Fanny Midway

New York, or at least that portion of its population present at the Astor Theater on Monday evening, seemed to like "The Alien," which is not surprising. The "stunt" that never failed "has been made into a combination entertainment that retains all of the old 'sure-fire' points, and they struck that target Monday evening as surely as ever. With the first appearance of George Beban, trudging along in his inevitable way, with his shoulders weighed down with a Christmas tree, until his final burst of embittered passion, the audience has "The Alien" close to its heart. It laughs when laughs are wanted, and tears come in their turn.

It seems difficult, with the picture over, to imagine how Thomas Ince made a nine-reel story out of "The Alien." It didn't seem that long while we were watching it, and it seems shorter when one analyzes the plot. The answer is that "The Alien" is a deep interest in his people to replace a superficial interest in a plot. For our own part, we would have been well satisfied to spend another reel with George Beban and his motherless youngster at their housekeeping in the stuffy alum tenement.

The story of "The Alien," adapted as it is from "The Sign of the Cross," is, perhaps, too well known for extended repetition here. In the picture form we first become acquainted with Phil Griswold, a poor do well son of the rich, who induces his friend, Robbins, to steal from his employer in the flower shop in order to finance a night of revelry in celebration of the reading of the will of Griswold's father on the following day. Both characters are well played, and the director proceeds slowly and capably in building his characterizations. Robbins is shown to be a weak-minded, easily influenced type, while Griswold is a typical devil-may-care scamp, devoid of ethics. The "party" held on the stolen money is, indeed, "some" night. But the next morning finds Robbins's employer about to start on a trip to Europe, and the stolen money must be replaced in order to balance the books. Griswold has also received a shock that morning, for his father's will leaves him without a cent. Appealed to by Robbins, he turns to his older brother, William Griswold, happily married, and the favored son in the writing of the will.

Here, again, the producer makes us know and like his characters, by the manner in which he shows the happy life of the Griswolds with their child, Dorothy. Phil's request for a loan is refused, and in desperation he accepts the prompting received when he notes Dorothy's fear of Pietro, who has just delivered a Christmas tree at the house. Griswold takes Dorothy away and then writes "Black Hand" letters demanding ransom. Dorothy's father immediately thinks of the Italian who brought the Christmas tree, and goes searching for him in the crowded Italian section. There is an inconsistency in the fact that his automobile was going so fast when he was supposed to be searching for a man whom he had only seen once in the crowd. But that granted, the car runs down little Ross, daughter of Pietro, while the latter is out purchasing Christmas presents for the little one. After taking the child to her home and learning that she is dead, Griswold hurries away to escape the aroused mob, a scene that was unusually well handled.

Skipping scenes that are rich in intensity, we come to Christmas morning. Dorothy's mother receives a note telling her to bring \$10,000 to the flower shop and give it to a man she will know by "the sign of the cross." Meanwhile, William Griswold has taken the case to the police and they are on hand waiting for the kidnapper. Robbins was intended to receive the money, but he is frightened away by the police. They do not know that, however, and the trap is all set, with the detective waiting as manager of the shop.

Here the picture fades, the curtain rises, and we see a duplicate of the flower shop with the characters in their same positions. The next five minutes are the weakest, in fact, the only weak ones, of the evening's entertainment. Much exposition, unnecessary in view of the fact that the pictures have explained all, is indulged in. Andrea Lynde and Hayward Ginn, satisfactory enough on the screen, do not come up to the mark in the spoken scene. Some comedy is secured between Detective Lynch and Edith MacBride, cashier of the flower shop. Both are capable players, with personalities that "get across." But the pitch

has been lowered, and the grip is lost until Pietro appears. Half crazed, he is wandering aimlessly about when he decides to buy a rose for his dead one's grave. His request convinces the detective that he is one of the kidnappers. Then follows the stirring scene that all who have seen "The Sign of the Cross" in its many years of life will remember. George Beban never played the role with greater fire and sincerity than he had at Monday's performance.

The two little children seen in the picture are the clearest we have seen in some time. Blanche Scherel, as Ross, meeting the exacting demands of her part especially well. In his selection of types for all the roles the director has shown rare judgment. The settings are of an equally high standard, and the entire production has been blended with a careful hand. No brief review can give an adequate idea of the many incidents that serve to keep the attention unwavering at every moment.

## "THE WILD GOOSE CHASE"

Lasky Production in Four Parts Written by William C. DeMille and Directed by Cecil DeMille. Released on the Paramount Programme May 27.

Betty Wright ..... Ina Claire  
Her Mother ..... Helen Marlborough  
Her Sister ..... Raymond Hatton  
Bob Randall ..... Tom Forman  
His Father ..... Ernest Joy  
His Mother ..... Florence Smith  
The Grind ..... Lucien Littlefield  
Horatio Brooks Hanson ..... Theodore Roberts

While this subject has received various and different lengthed treatment at the

troupe. Here is where the charge of fortuitousness may be most rightly spoken. But at any rate they are engaged and are the trials of the troupe and their dignified and impoverished manager. The scenes in the theater where sheriffs with attachments wait in the wings while the managerial homes make love to his Juliet, the camera being placed to take in behind as well as in front of the scenes, were those enjoyed most by the audience.

The picture opens in France where two noble grandfathers decide to leave some millions of francs each to their respective granddaughters and grandsons, provided they marry. This joyous news is communicated to their sons and daughter-in-laws in Philadelphia. These parents at once visit each other, agree to the match, and communicate their wishes to their children. Fervently seize these children, and while Bob sends his over-studious roommate to call, the girl dresses up her maid and takes the latter's place as door opening domestic. Then the children leave home, she because of her mother's nasty temper and insistent attitude, he because his father orders him to seek a job. She secures the theatrical position and then helps him to a similar vacant part, for they had met one day in a college escapade and liked each other immensely. As each travels under an alias, the romance prospers.

After the troupe has been imprisoned for inability to pay the hotel bill, the girl's parents find her, help her out of prison, and are persuaded to free the others on condition that she give up the life. In parting from her histrionic career she and the young man exchange addresses, as well as real

ture supposed to take place in Spain. For a neutral country the scenic effort was very successful. Spanish dons, and a variety of other characters placed against a background, added for the principal part, succeed without lost realism in giving the desired effect. The picture is full of Castilian color in its customs, costumes and settings. Some were, indeed, so full of this correct atmosphere that, as the riding of the donkeys down the road, it drew an appreciative wave of amusement.

Marguerite Clark, in a common expression, is still "there." Her expression changes purpose from darkest despair through coquette to woman in love. There is something essentially attractive about this very popular star aside from her very clever acting, which may only be attributed to a decided magnetism. The latter quality would seem to be much in demand, as four reels of developing romance needs some such person to hold them fixed in attention. Jack Pickford plays a rollicking, joyous younger brother, William Lloyd is excellent as the old padre, and there were, besides, a number of fine minor parts.

The opening puts a damper on the audience. A worthless husband leaves his wife who has lost her charm. While her boy and girl stand some yards away in helpless misery, the woman stabs herself. Their uncle follows and avenges the death. It is thus far highly dramatic, very replete with custom to which an American audience may do without but boy in acquiescence, and promises the rest of the picture by causing the girl to vow never to marry, never willing to be in the same position as her mother. Then comes the leave-taking of the boy who goes with the old Padre to Madrid. Simultaneously, there rides into their home town the most famous treader in Spain. He spurns Sorita, who loves him dearly, but who is spurned after the treader has once seen the pretty little sister. The latter now travels to Madrid for a visit. The arrival is a joyous one, but soon she runs into the treader, and the conquest begins. The death still rankling in her heart, she plays with him at every turn. From an ardent admirer he becomes her humble servant, his act of carrying the jar of water from the well greatly alarming her younger brother, who venerates the treader for his skill. Thus matters are proceeding when the great bull fighter is called away to Lisbon, and he returns, to bring with him a great lady to whom he is engaged. At last the barb of love enters the heart of the girl and she comes to the great fight prepared to scratch out the eyes of the other woman. So much beauty together is too much for our courageous champion, who turns to look, and is gored by the infuriated animal. Then the big lady deserts him while the other girl nurses him in the home of the Padre. The result, as pictures go, is inevitable.

## "HER OWN WAY"

Adaptation of Clyde Fitch's Play of the Same Name, Produced Under the Direction of Herbert Blache for the Popular Plays and Players Company, and Released Through the Metro Programme.

Georgiana Carley ..... Florence Reed  
Mrs. Carley, her stepmother ..... Blanche Davenport  
Mrs. Steven Carley, her sister-in-law ..... Clara M. Brown  
Lieutenant Richard Coleman ..... Robert H. Barrat  
Steven Carley, Georgiana's brother ..... Francis Fraughols  
Sam Coast ..... William A. Morris  
Helen, better in the Carleys ..... John Korney  
Grand Duke Vladimir ..... James O'Neill

Settings such as Director Blache has presented in this production deserve mention in the very first paragraph. The interiors in a home of wealth display an eye for beauty and a lavishness that is by far the outstanding feature of the production. The settings are indeed over-ornate; but by this means the director gives an index to the character of a family that is living beyond its means, and an excuse for the dabbling in the stock market that gives the plot its being. Unusual lighting effects, that are, with one minor exception, well executed, enhance the beauty of the background. In all other respects "Her Own Way" falls under the heading "average." It is certain to please almost any audience without, however, causing any undue notice. The play presented Clyde Fitch in an ordinary mood; and the photodrama could hope to do little more. Time-worn expedients have been moulded into a plot, with the culminating mediocrity, a "saved at the altar" climax. But while originality may be lacking, the plot is skillfully constructed, dramatic moments are frequent and of increasing intensity, the producer has proved fully equal to his task, and the acting is capable.

Florence Reed's personality is decidedly ingratiating, here as well as on the stage; and her skill as an actress meets every test put by the story. Next to the featured star, Francis Fraughols, who has been seen on the screen too seldom of late, contributes the best work. William A. Morris is a satisfactorily villainous villain; while Robert Barrat is a hero who mutters "My God!" and rumples his hair at every moment of stress. The balance of the cast is capable.

The plot concerns a lamb in Wall Street, who loses his own money, his wife's, and finally his sister's. Sam Coast loves the sister, Georgiana; and, since she will not have him, he has done his best to aid in



SELIG USED AN ENTIRE THEATER FOR "THE MILLIONAIRE BABY."

Released May 31 on the V-L-E-E Programme. In Five Parts.

hands of different producers, it is the first time that the Lasky forces have presumed upon the ground and a Lasky presentation moreover invariably holds out promise in discovering new angles. Moreover, four good reels give more opportunity for really developing any theme than does one, the one-reel being the form in which the product is most often seen. Yet there is something so ideal in the duplicate circumstances that might in other mediums be mistaken for fortuitousness, that it makes fine film material. It is—we hasten to say—the case of a young couple who won't marry because their parents want them to, but who meet each other unknown, fall in love and thus bring about the match which voluntary love makes a delight. The subject is one pregnant with possibilities of romance and fun.

Ina Claire's debut in pictures adds one of the musical comedy stars of magnitude to those who have succumbed to the lure of the studio. The same personality that helped to put over her songs, that endeared her as "The Quaker Girl," succeeds in making a distinct part of her character here. She is vivacious, demure, pretty, and also likable. Her screen partner is Tom Forman, of successful Lasky romances, who handles a young lover's part about as well as it is being done. Theodore Roberts as the one-night stand "ham" gives a very clever impersonation of the manager of a usually stranded theatrical troupe. The henpecked father is good for a laugh with almost every scene, while the "grind" who rooms with Bob is another clever and exceedingly funny piece of character work.

Perhaps the best scenes in the entire picture were those dealing with the adventures of the two lovers who, both penniless, accept positions with the same theatrical

names, and this allows the match to be closed in the very next scene, as all objections, real or otherwise, are now removed.

## "THE PRETTY SISTER OF JOSE"

A Five-Part Famous Players Release for May 31. Produced by Alan Dwan from Frances Burnett's Romance. Released Through the Paramount Programme.

Peppita, the pretty sister ..... Marguerite Clark  
Jose, her brother ..... Jack Pickford  
Their Mother ..... Edith MacBride  
Their Grandmother ..... Gertrude Norman  
The Padre ..... William Lloyd  
Bernadine, the treader ..... Robert Julian  
Morita, the love sick ..... Teddy Sampson  
Manuel, the serenader ..... Dick Rosson

A Spanish lover and a Spanish dame, who disdains his attention to fall deadily into love are the basic ingredients with which Miss Burnett's book was built. There is also present that certain distinction which separates an adaptation of a book from the unity that a play will usually possess. The written precursor is more likely to contribute a lengthened version, one in which the love story is characterized by pretty incidents, by slight diversions, and finally, the goal. As with "The Pretty Sister of Jose" Although it opens most dramatically with a killing, the rest concerns the efforts of Miss Clark in depicting the slowly unfolding romance with her treader friend.

The very valuable contribution of photography to a picture result was never more in evidence. Alan Dwan has gone boundlessly into big sweeps and winding roads. It is almost useless to try and describe the exotic effect that has been accomplished by a judicious placing of the lens. It succeeds in contributing novelty to every scene, and especially is this true in a pic-



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ruming the family, that she may be forced to take him. Richard Coleman is the favored suitor, but Coast has got rid of him by deception; and later, when Coleman goes to the Philippines, holding his mail up by means of his valet. Meanwhile Georgiana's sister-in-law has become infatuated with the Grand Duke; and in a moment of folly steals away from a ball to his house with him. Her husband learns of this, sets out for the Grand Duke's home on vengeance bent, but is forestalled by Georgiana, who arrives there first, hides her sister-in-law and takes the stain on her own name. This is the strongest scene of the picture. Later, to keep Coast from telling the truth of the occurrence, Georgiana consents to marry

him, aided to that decision by a false report that Coleman is dead. Then—slow music—as the minister is about to say the words, Coleman arrives—and you know the rest.

We think audiences will be pleased with the pretty children who romp about in the early scenes of the play, though Director Blache has risked displeasure by giving too much space to the youngsters. Minor directorial lapses are found in the disconcerting abandon with which the players wander in and out of the camera lines, the vision of a 1915 feet setting out for the Philippines, and a careless sameness in the stand-exchange scenes. The photography is standard.



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# FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Here are some facts which may be interesting to photoplay authors. The best of editors make mistakes. You may have a good piece of work and it may have been refused by every editor in the business. Strive all the time to improve that story and some day it may reach the right editor or director and prove the "great American photoplay." Hearken to the trials of others! The late Charles Major wrote "When Knighthood Was in Flower," and the romance was rejected by every publisher of first class. Disappointed, he resolved to burn it. A friend interfered. A year later he recopied the novel and submitted it to a publishing house. The publisher finally resolved to "take a chance." The history of the novel, both as a "best seller" and as a book play, is too well known to need extended mention here. You never can tell! The manuscript for "Everywoman" was kicked around the Shubert offices for a year. Lee Shubert had paid a small advance royalty on it because the author was a newspaper man and his play was brought in by an influential person. Finally, some one urged Shubert to read it. He sent it back to the author, it is said, forfeiting the small payment he had made. And then the play was taken over by another producer, and the rest is theatrical history. "The Woggiebug" closed after two or three weeks in Chicago. It was strictly a frost. The scenery and costumes were sold for a small sum. Mark Swann looked over the junk and wrote a play to fit it. They called it "The Top o' the World." Everybody thought the action was impossible. And then "The Top o' the World" remained seven months in New York city, pulled a dead theater out of debt, and duplicated its success in Chicago. You never can tell! Maybe you have a good one for the animated screen, universally rejected, that may yet see successful production!

## A Good Photoplay.

Miss O. Meury is the latest to present her idea of what constitutes a good photoplay: "A tale, not the picturing of a few figureheads, a few mannikins such as our hero, heroine, villain, villainess (for variety, sometimes eliminated) upon which an author, possessing nothing but a limited imagination, chooses to inflict the usual stereotyped forms of anguish; but a story characterizing the motives that actuate human, possible-to-be-tempted creatures of flesh and blood, and leading via a series of understandable, probable incidents to the climax. A photoplay giving us the opportunity to exercise that faculty, one's intelligence, which a surfeit of stories with the so-called 'punch' has made an almost forgotten quality. In short, a play which succeeds in accomplishing what, judging from the average produced script, is an impossibility—that of being a problem play without spoiling our enjoyment of the film by forcing home that knowledge before the picture has come and gone. As proof positive that I am competent to speak, I might mention that I am an unsuccessful photoplaywright upon whom Fate seems determined never to smile."

## How About It?

We recently asked you "how about it?" and have received many and varied replies. Some say the Department is devoted to the reels even more than the news; others claim it's all to the contrary. Certain readers would like the Department to return to first principles, taking up the various details of the scenario, publish sample scenes, synopses, etc., and then again, others think the present trend of thought just the thing. Some of the replies brought forth by the "how about it?" are comforting and encouraging. For example: Thomas F. J. Moffett writes: "How about it? I am glad to answer promptly and only say that your page is guided by real practical common sense. Can photoplay writing be taught? Yes and no! Technical form and dramatic construction can be taught. But a certain turn of mind is necessary; a broad sympathy with the tender and pathetic sides of humanity; a sort of 'dramatic instinct'; a keen sense of humor and of literary values such, for instance, as the reading of a Booth Tarkington boy-story brings real tears of laughter and a decided

soreness to the ribs. Given the above qualifications your Department is all that is necessary to any writer, whether a writer of photoplays or of stories. I want to bring home to you the gratification that to such as I you are a mentor and accepted even at your great distance as a close personal friend." Thanks! And you, gentle reader, what is your idea of the dissemination of lore? Be frankly critical. In other words, "How about it?"

## It's a Great Game.

This here photoplay writin' is a great game, isn't it? One class of story is a la mode to-day, and passe to-morrow! A slapstick comedian invents a new form of fun making. He is popular to-day. To-morrow he's gone where the woodbine twineth, and a former unknown basks in the sunlight of public laudation. We play the scale, do, ri, me, fa, so, la, se, do—up and down and crossways! The triangle plot is taboo and the split-reel comedy or drama provokes the merry ha ha's from the wisecracks. Then in, and behold, some one rubs the magic lamp and the short-length plots are again to the fore! Politics seemingly run in cycles, for one day big stuff is in demand and the next day the wheel flips over and "singles" and "doubles" are urgently requested. Pardon the dissertation, Claudius, pardon the dissertation; but all this leads to a peek into the crystal glass of the future. We rise and in clarion tones announce a forecast. It is that the "Injun" stories are coming in faster than styles in Spring hats. The old days of Bison are to be recalled before long. The Nobel Red Man, in feathered headdress and keen-edged hatchet, is to prance to the center of the lens and do the snake dance as of yore. Brush up on Indian lore; beat the war drum, and light the signal fire! Indians, cowboys, soldier boys and tepees are soon to be with us again!

## The Mall of Fame.

John Charles, actor and photoplay author, believes there should be some radical improvement in motion picture boards. We're with you, Charles, to a man!

Will M. Ritchey has been turning out some strong stories for Balboa.

Charles J. Buckley, treasurer of the Photo-drama Club, of Chicago, will help represent that organization aboard the Selig Flyer, leaving Chicago, July 8, for the Pacific Coast.

Russell E. Smith has gone over to Famous Players as chief of the scenario department. Best wishes, Russ!

Edwin Ray Coffin is voicing a gentle objection to the fondness of certain studios for putting his offerings into cold storage and returning them to him after many days. More power to you, Edwin!

Benjamin Schulberg has purchased a new piano box buggy. Look out, girls!

Gilson Willets has achieved the record of turning out a great big series of photoplay adaptations and original multiple-reel dramas, all in the course of sixty days.

## Thompson's Timeliness.

Here are some gems of thought emanating from the pen of J. H. Thompson, "Inquirer" and good fellow: "Your page is fine, although sometimes it looks like the moths had gotten into it. It looks an easy 'prop' to get out an original page each week, but it isn't so easy as it appears. Will shoot you some choice verse:

*Censors here and Censors there,  
Censors flying everywhere,  
When one lands and starts to bite,  
Sneak the post and help the fight!*

"You ask for pointers for improving your stuff. Stick in what you deemed please! If you start anything, one crowd will kick. Something else, and the other crowd will 'holler.' If you remain neutral, you get it in the neck anyway! As Nero, Rome's Christian Emperor, replied to Noah when he asked Nero to take a sail down the bay in his ark: 'No, I've got to stick around here a few centuries to burn a city, besides, who'd trust one's self in that incubator with those German submarines getting so personal? I'll just stay here on the job lading out justice, & la arena, in the same old lavish manner, satisfactory to all!' I agree with you on the scenario idea—but

till one can write a plot, what's the use? If the alphabet meant learning the a, b, c's, one would get nowhere as a speller. In every article I'd mention plotting. If you grab any stuff out, no credit, please. A little bird whispered, if you have any comedy handy you might shoot it to the Eastern Film Corporation, Providence. Hoping you won't get a headache on the name Thompson, I wish you all the success you deserve." Ray for Thompson!

## Russ Is Peeved.

"I have been muchly peeved," writes Russell E. Smith, "by various periodical scribblers vaunting their opinion that the 'staff writer' was soon to write himself out—was doomed to oblivion by the fresher output of the amateur—that the 'staff writer,' by reason of his job, was forced to turn out wads of stuff fast and furiously, and therefore it could not be and was not much good. I rise to object. Is it not an assured fact that staff writers are needed and used mainly to revamp and put into working form the scripts and stories bought by the editor? Such has been the case in many places that I know of. Incidentally, stuff that I have written in a hurry often has been much better than stuff I toiled and milled over. And I believe that few companies with staff writers force them to write any particular number a week, and if they did, why should they be any less fresh than the outsiders? The outsider has to write one or more a week to make a living, doesn't he? Being close to the studio, and knowing the players, directors, etc., and the immediate needs, why shouldn't he be able to, and does, turn out better stuff than the average that comes in? Especially if he is a higher class and better writer than the average outsider. I fear the wall of the average amateur and his defenders, the aforesaid scribbles, is mainly occasioned by their failure to write salable stuff. Since my attack in *The Script* on fake schools, etc., I have been the target for abuse of all sorts, some anonymous, others direct, and the impression seems prevalent that I and others are 'agin' the amateur. Personally, I know of few editors or writers who have given the time and trouble to help the amateur that I have." Mr. Smith puts his argument in his usual forceful way. Just the same, we know of three concerns preparing to return to the open market. They barred the market doors and put staff writers at work. The machine-made plots were not satisfactory and the outside viewpoint is again to be sought. In our humble opinion, many of the so-called "staff writers" of yesterday need rest and relaxation to-day. The work has proceeded to a point where the student can easily recognize the personal characteristics of thus-and-so with or without film and poster credit. There is frequently a limit to the two and three a week writer's plot fertility. A six months' layoff, and then a return to duty, would work wonders in regard to the plot output of quite a number of studios.

## First Readings.

"The editor who wants first readings is only cheating himself," asserts Frederick E. Lindsey. "How? Well, when a story comes back, the author with an eye toward his work can always see a change to make in it for the better. No matter how good it originally was, it can be made better by constant revision. The more the story comes back the more changes are made in it, and it is evident that the last company on an author's list will get the best story." Very fine logic, indeed! In other words, while pondering on the plot and endeavoring to improve it, just send it around the circle and give the final editorial reader the best that is in you. How much better it would be to hold that script until you are certain that you have put your best thought into it, have made all the final shadings, etc., and then send it out. In that case the first might be last and the last first!

## Word from Le Noir.

"Before I had heard of Miss Carpenter's idea of writing action on synopses," writes Phil H. Le Noir, "I had been doing it for some little time. Well, the lady is right. If you do put the slip and go in a

synopsis I know it will get the attention of the editor. Here's the proof. Before I started I received hardly anything in return, excepting the cold, old rejection slip. Since turning out 'plotty' synopses I have received at least twenty encouraging notes and have had five held for further consideration. I try and make the synopsis not only interesting, but so the staffman can sit right down and dope out the action himself, if necessary. The note deluxe that came from one of my editorial friends after asking for more was as follows: 'Your synopses are green isles of refreshment in the desert of uninteresting piffle I have to wade through much of my time.' Is that editor getting my best work? Am I studying that company's output? Am I? You know."

## Literary Ability Needed.

Mrs. L. Case Russell, author of that bright little booklet, "Here Lies," believes literary ability is needed in the gentle art of photoplay writing, despite the fact that most "school" ads assert that "no literary ability is necessary." "To become a photo-playwright," says Mrs. Russell, "you must have first and foremost, imagination. You must have dramatic sense; an expressive vocabulary; an ability to visualize, and finally you must understand photoplay technique. I consider the technique as the last requirement. I do not deny the need of it, but I am opposed to the schools that advertise in howling letters that all you need is a public school education, and the technique they teach you to turn you into a 'corking' photoplay author. To become a truly successful photo-playwright requires real literary ability. It requires an expressive vocabulary, and by that I do not mean a profuse flow of words. It is absolutely essential for the author to be able to convey his meaning to the director who is to produce the play; you've got not only to explain the plot to him, but you've got to inspire him to 'put it across.' And for that, you've got to have real literary ability and a distinct style of your own. Technique means more than form; it means the author must have dramatic sense, must be able to visualize the action of his plot so the director can see it as clearly as the writer. The schools teach you that the scenario must have a title, cast, scenes, and a plot; but that is only form. The film companies are out for original ideas, and if one has a good plot, no matter whether or not it is in the proper form, many of the studios will be glad to buy it." Mrs. Russell's comment on vocabulary interests us. For years we have been alluding to the need of a good vocabulary if one is to succeed as writer. Of course, the house painter who dashes off the wonderful plays is a talented exception, but it is well for you and me to know the meaning of words, to weigh words, to make one adjective all-comprehensive, all-illuminating, to make a few words do the work of a paragraph, to make a few paragraphs do the work of a page. That is what is meant by a good vocabulary. There are oceans of words and there are few who use them clearly or with economy.

## GOSSIP OF THE STUDIOS

Ya cuds! They are starting a studio band at Lubinville. Scenario editor, Lawrence McCloskey, who is a cornet soloist, is to be leader of the band.

We are informed that William Desmond, Morosco's matinee idol, now supporting Leonore Ulrich on the screen, has just inherited \$30,000. Will some one please introduce us to Willyum?

CAPTAIN WILBERT MELVILLE, manager of the Western Lubin studio, while in the East recently, became the owner of a new steam yacht, the *Vergano*, to replace the *Lucero*, which was blown ashore during a heavy gale and wrecked.

DANIEL GILFERTHER, who plays so many prominent parts in Pathe's "Who Pays?" series, confesses to sixty-two years. He was an actor in the spoken drama for forty years.

MARTHA BOUCHER has joined the Selig Edendale company. Miss Boucher played the lead in "Ben Hur" on the stage, and appeared for years with William H. Crane.

JEAN FRASER, a two-year-old Los Angeles girl, is seen fondling a leopard in "Little Billy," a forthcoming release.



# Billie Reeves

"The Scream of the Screen"

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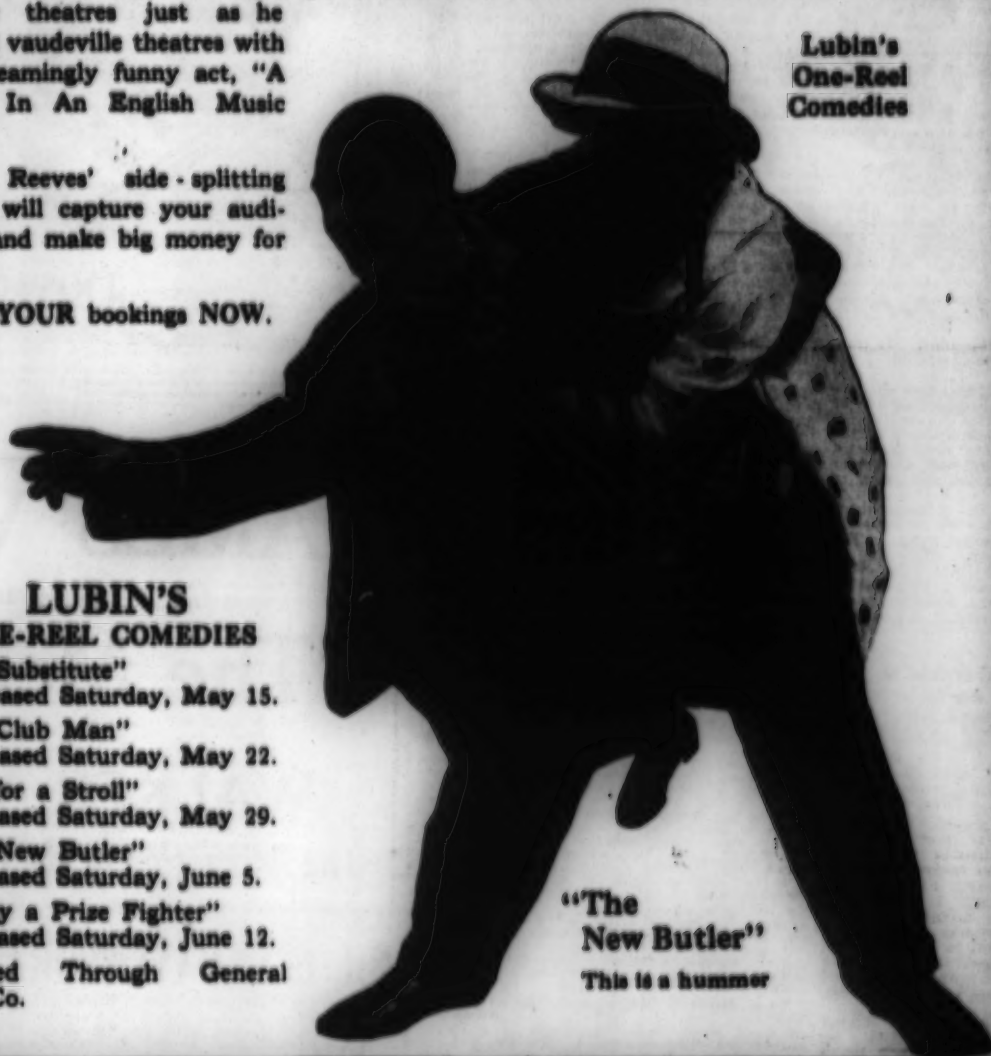
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"Nearly a Prize Fighter"  
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"The  
New Butler"  
This is a hummer



# LUBIN

Philadelphia.





## REVIEWS OF FEATURE FILMS

## "COHEN'S LUCK"

Adapted by Lee Arthur from His Play of the Same Name and Produced for the Edison Company by John Collins. Released June 11.

Abe Cohen ..... William Wadsworth  
Minnie, his daughter ..... Viola Dana  
Blumenthal, store owner ..... Duncan McKee  
Kitty McKee ..... Jessie Stevens  
Steve O'Rourke ..... Frank A. Lyon

If an unpretentious scenario writer were the author of this picture, its criticism would be one in the week's work and little more would be thought of the matter; but when the author of "The Auctioneer" bids us, by mere mention of his work, stop and consider his earlier stage play as he has adapted it to the screen, a little closer scrutiny is invited and given. "Cohen's Luck" was first presented at the old Metropolitan Theater with Joe Welch, then an aspiring young comedian specializing in Hebrew parts, in the title-role. Whether it was a speaking success or not does not concern the screen in the slightest, for it is becoming more and more of a recognized fact that it is the adaptation that counts; and, concerning the general subject of spoken plays, it is often the dialogue that counts the most. There are but two or three of our humorous writers who have overcome this handicap. On the other hand, players of big personality sometimes pull through that alone to success. If "Cohen's Luck" had a David Warfield there might be a different story to tell. Lacking that, it should, at least, possess a cumulative interest.

"Cohen's Luck" is much funnier than it is cumulative or dramatic. With the exception of an Irish lady, who goes into lottery partnership with Cohen, and the Irish politician after office, the characters are all Jews—sweet-shop Jews; and the whole scope of Ghetto types, from the boss of the shop to the youngest button-hole maker, but shows with the same spirit of understanding that made the auctioneer a great character. For, while every possible bit of fun is gotten from the characters, it also shows them in their more human ups and downs. Roughly, the offering may be divided into the real plot and the incidental plot.

The first has Cohen, Sr., wanting his daughter to marry an eligible and good-looking young man. The girl prefers the owner of the sweatshop. Driven to extremes, she marries the latter, he keeping the ring and marriage certificate. When his wife turns up, Mr. Cohen turns the girl out of the house, thinking her disgraced. Later, the eligible young man finds her, and all is serene for the young couple.

We prefer the incidental plot. It has Cohen discharged for ill-chosen political adherence and buying a lottery ticket with the McGee woman. It finds him operating a restaurant. Perhaps the funniest time of all is when the young fellow comes to call on his daughter. Cohen finds no rest on the fire-escape, nor in the busy kitchen; and ends at last with his head and shoulders far out of the window, leaving the room to the young folks.

The resourcefulness of the Edison Stock aggregation was taxed to the utmost to furnish the necessary Jewish types. The Irish types were excellent. The picture will, without a doubt, so "big" in every Ghetto section, and to other exhibitors desiring to give their patrons some moments of real humor, as well as pathos, the picture will also appeal.

## "BLUE BLOOD AND YELLOW"

Number Seven in the Series of Moral Dramas Under the General Title, "Who Pays?" Featuring Ruth Roland and Henry King. Released by Pathé.

Anita Logan ..... Ruth Roland  
Samuel Logan ..... Margaret Nichols  
Paul Reed ..... Henry King  
Alfred Scott ..... Edward J. Brady

The effect of a moral preachment is frequently lost because of the attempt to present a strong set of conditions from which to draw a lesson, and too frequently these conditions are so exaggerated that they almost stop outside the range of possibility. Ministers often make this mistake, and now that we are getting sermons in pictures, the natural tendency seems to be along the same lines, that of exaggerated conditions to drive the lesson home. And because of this exaggeration the lesson more frequently falls than succeeds.

Such is the case in this three-reel drama in which, in order to paint the villain as blackly as possible, he is forced to make love to the sister of the girl to whom he is secretly married. To a man on the verge of bankruptcy who had only married for money, this would be far too great a risk and one that no plotting, scheming villain would by any possibility take. With this exception the picture was remarkably well produced with some wonderfully beautiful mountain scenery and some most excellent photography.

A wealthy heiress has a superstitious faith in the value of blue blood and family, and though in love with a clean-minded young man of obscure origin refuses him in preference for his finer bred rival. This action of an old and respected family has little to boast of, except his ancestors, and only marries the girl to relieve the enormous pressure of his creditors. On the day of their marriage they learn for the first time that she will forfeit her fortune to charity if she is married before her twenty-fifth birthday, which is still two weeks off. They resolve to keep the marriage secret for this period. In the meantime, the husband makes love to his wife's beautiful young

sister, and later when his wife falls down a cliff and is in danger of losing her life, shows his yellow streak by standing idly by while her former lover goes to her rescue. Thoroughly disgusted, she goes to her lawyer and tells of her marriage, and also instructs him to start proceedings for a divorce, but the husband threatens to compromise her sister's good name if she does, and so she is forced to live her life with a man she despises and cannot love, while her sister supports them.

## "THE MAN WHO BEAT DAN DOLAN"

A Four-Part Adaptation of Helen Van Campen's Story of the Same Name. Produced and Released by the Gotham Film Company.

Betty ..... Betty Marshall  
Willie ..... Willie Ritchie  
Betty's Uncle ..... William Vanden  
The English Champion ..... Lew Mitchell

Lovers of pugilism throughout the United States, and the world for that matter, will like this picture, which has for its main feature the manly art of self-defense. And there is no reason why it should not please the members of the gentler sex as well for, much though they may outwardly deplore fist encounters, still there is nothing that delights them more than to see an example of virile young manhood bravely fighting for the woman he loves. The story is a well blended mixture of love and fighting, and a good climax is reached when three rounds of an actual prize fight are shown, in which the cameraman has been particularly fortunate in catching the actual knock-out blow.

It is rather unfortunate that the balance of the picture did not measure up to the standard set by the purely pugilistic features. Betty Marshall, introduced as the Gotham fashion plate, left much to be desired, both as an actress and as to personality. Willie Ritchie, besides being a mighty good fighter, is somewhat of an actor, and though his ability along the latter lines will never create a sensation along Broadway, still his appearance before the camera in other than his fighting clothes was pleasing and acceptable. The photography and direction were of ordinary quality, leaving little chance for comment either way.

The adaptation of the story could undoubtedly have been greatly improved upon. Betty, a young girl recently made an orphan, is in great financial difficulties, occasioned by a loan made on her household furniture to pay for an unsuccessful operation on her mother. She is about to be dispossessed when she meets Willie under romantic circumstances, and, desiring to help her out, sends an advertisement in the paper offering \$500 to any contestant lasting three rounds with the champion, Dan Dolan. He is successful in not only lasting the three rounds, but in knocking out the champion, thereby becoming lightweight champion of America. A wealthy uncle of Betty's appears and gives his consent to their marriage, providing Willie becomes champion of the world. The balance of the picture is taken up with the signing of the articles of the fight between Willie and the English champion, scenes during Willie's period of training, and the three closing rounds of the actual fight.

For the Honor of the Woman (Gold Seal-Universal, June 22).—The fourth episode in the "Under the Crescent" series, detailing the adventures of an American girl, the Princess Hassan Ibrahim, is a Turkish harem, is remarkable for some most excellent photography and able direction, although the story is slight and weak. Because she will not bend to the will of her master the princess is taken to a castle far out in the desert and is told that unless she accepts the love of the prince that night he will be killed by the American man who has captured her. Previously the prince, in order to get rid of an unwelcome son by one of his other wives, deserts the young baby in the desert during the midst of a sandstorm, which was remarkably well done, by the way. The lost child is found by the girl's father, a Bedouin, and it being considered a great sin by the members of that tribe to desert their children he resolves to kill her. As a result of the loss of her child the young wife has lost her mind and the other Bedouins, invading the harem, are forced to save her. He liberates the young American and the four successfully escape from the castle.

The Book's Rejuvenation (Latham-Universal, June 22).—Made up of a combination of rough house burlesque comedy of a bucolic nature and vivid melodrama, this two-reel picture, featuring Robert Leonard and Ella Hall, is highly interesting and amusing, especially the able characterization of Mr. Leonard. It details the adventures of an uneducated "book" and his love for a cultured society girl. He is fortunate enough to rescue the girl from a burning theater and with the large check given him by her father obtains a college education, so that in the end he is able to marry her.

These College Girls (Keystone).—A riotously funny two-reel comedy, consisting of just one amusing incident after another with little or no connection. The action is a girl's seminar in which there is a wealth of petty tricks and the comedy is furnished by an Irish janitor and his wife and a ludicrous neighbor. It was made for laughing purposes and is successful in its object.

## STUDIO GOSSIP

EDGAR LEWIS has severed his connection with Fox and will take a long vacation before resuming producing work.

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mobian, and one of the largest theaters in Brooklyn. The scene, showing a theater crowd after a performance, also resulted in tying up traffic on one of the busiest streets in Brooklyn.

THE BILLIS REEVES company of Lubin filmmakers is now working at Atlantic City. In the company that came north from Jacksonville are Billie Reeves, Arthur Rotelling, the director, Patay De Forest, Mae Hotely,

Jack O'Neil, Bobbie Williamson, Harry Nelson, Billy Potter, Johnnie Doyle, Charles Grimms, Mary Hartwell, Amy Forrest, and Amy Webb.

MARSHALL NEILAN, who recently joined the Selig Polyscope Company, is producing "The Chronicles of Bloom Center," a rural comedy series. Director Neilan will also be featured occasionally in Selig Red Seal plays.



## REVIEWS OF FEATURE FILMS

## "ON BITTER CREEK"

Three-Part Lubin Drama Produced by Edgar Jones from the Script by Emmett Campbell Hall. Released May 27.

Clay Facer ..... Edgar Jones  
Helen Kirby ..... Louis Morrell  
John Toller ..... George Goran  
Caroline Kirby ..... Justina Hurl  
Bridget Whelan ..... Edwin Gilson  
Robert Kirby ..... Jack Nelson

The more or less common theme for feud stories is the basis about which this three-reeler was built—built in the sense of a made-to-order scenario architect, who knows what is wanted, and also what is the usual thing that the script producers like to construct. So then the Facer and the Kirbys have it out in region unmentioned, shots are plentifully exchanged, a bridge is blown up with satisfying effect, and also the young man and young woman of each clan love each other; who ever did hear of a picture feud where this was not the case? The offering seemed somewhat drawn out, especially at the end. Our opinion is that the audience was slightly bored at the length of the product. It would have made a nice average two-reeler.

Pleasing acting aided to carry out the play. Edgar Jones is thoroughly alive to the contingency of this sort of a plot, and acted as well as directed his offering with a skill born of past experience. Louis Morrell, Justina Hurl, and for that matter all the other principals, gave a good accounting of their parts. On the other hand, there were slight discrepancies in the way it was put on, the most notable of which comprised a gas-burning set of logs, with a single flame burning most unnaturally. The point is that "twenty-five years later" it still burned with exactly the same flame.

The first part eventuates a decade or so of years ago, and shows a Yancy, stirred by his thwarted romance, building a toll gate and vowing that all but a Kirby may pass free. Feud war is simultaneously decreed, and quite some of this is shown, satisfying as usual because of its big scope. Then the time passes and the young of each family meet at college in the East. They marry and repair home when a legal decision against the right of demanding toll would seem to bring on a fresh outbreak of the long-smothered contention. Yancy plans to blow the bridge up as the only way of preventing Kirbys from crossing, and in doing so he almost catches the young couple in the blast. The destruction brings to light a love misadventure hidden the twenty-five years before, and enables him with dignity to admit that he was wrong and to claim the woman of the other clan who has waited these many years. They end by declaring peace and building a steel and concrete bridge where the wooden structure had been.

reveal at once to the dramatic mentality that there is nothing new. Granted. Yet what there is is so well done, its psychology is so correct, its time of presentation so nicely suited, that the offering strikes from the very first as being of the better sort. And, like any feature where room is not too cramped, it is presented in a way far superior to the crowding that accompanies the usual two-reeler. Melodramatic, yes, but most welcome so as the story, the best part of the offering, will soon show.

The young mechanic lives with his mother and lame sister. Work being slack, he goes to another town, spurred by the knowledge that a \$500 brace will save his sister's state of health. As he leaves the place where he has applied for work he meets the two yeagmen. Attracted by his tools they tell him, take the implements away, loot the safe, and are about to leave when the watchman enters with a crime resulting. The youth follows, awakened out of his daze. Then the detectives come and he is arrested for the crime, the two safe breakers having shown at the best opportunity. So, of course, he stands the brunt of the charge and is found guilty and pardoned with a life sentence.

In jail he meets the man with a good heart, who helps him to escape in a rather clever manner. Good follow-up is afforded of the search for him, the detective finally returning and having the cellmate pardoned that he may shadow him. The latter is wise, and gives the shadowing gentleman the slip.

By the time the cellmate has had time to put the personal in the paper, the escaped man has risen to superintendent of the mill and is the accepted suitor of the owner's daughter. She knows the truth, but it does not phase her. The cellmate tells his mother, who had not heard from him in years, or months, whatever the elapsed interval is supposed to be, and she comes to her son, the detective doing the shadow act once more. In the midst of the reunion the detective enters, is slightly uncertain at the disguising beard, but sticks to his point. He refuses to believe the assertion of the fiancée, and is about to insist upon the tall-tale thumb print when an accident in the factory diverts their attention. The superintendent takes the opportunity of running his finger ends under the cutting plane, thus effectually destroying this means of identification. The cellmate now arrives with the real perpetrator of the deed, whom he has been following ever since he was paroled.

Now all this, from the very first to the final scene, gives place to one climax after another, and the cast takes to it like the manner born. The result is as gripping a crime story as has been our privilege to be able to view in some time.

## "THE QUARRY"

A Three-Reel Sellig Drama Written by John Morosco and Directed by Lawrence Marston. Released May 27.

Jim Montgomery ..... Frederick Hand  
His Mother ..... Mrs. G. Marston  
Hawkins, his cellmate ..... William Wade  
Detective Kearney ..... John Charles  
Mollie Bryan ..... Grace Darmond  
Her Father, mill owner ..... Charles Huntington

The late George A. Henty, who used to be most young men's idea of a favorite author, used approximately the same plot to begin a story of his as begins this. Of course, a Sellig drama is not for boys, but the resemblance is remarkable just the same, just as in its later phases it resembles strikingly a modern Jean Valjean. It is most remarkable of all, however, in that it possesses an ex-cellmate, who comes back, but not to blackmail.

A glance at these three mediums will

## "THE VANISHING VASES"

Two-Part Kalem Drama, Featuring Marin Sais. Released June 16.

That there is a slightly novel turn here to makes a rapidly moving and freely run playing picture a winner of its class. It is chock full of life, and in its lively movement entirely outdistances all faults which might with a slower tempo creep in for notice.

The crook is forced through the hunger of his woman friend to try and connect with something valuable. A purse snatched at the museum does nicely, but we have also been allowed to see him spying on the collector of rare vases, and to observe the passion of the collector for a certain pair kept in a small glass case. Then next morning the vases are missing from the smashed vase. And still later the purse snatcher is brought up on a disorderly charge. This is where the detective—Marin Sais—and her assistant take the trail and follow him to where he is sneaking into the house of the rich collector. His attempt to throttle the old man and rob his safe is thwarted by the two detectives. In the library the thief tells how, after he had left the museum, the old man had persuaded him to go back and promised him \$1,000 for the safe delivery of the two vases. Then followed his hiding in the museum at closing time and his theft, but the refusal of the millionaire to come across with the \$1,000 promised. This, then, was his reason for coming back for revenge, and he is quite pleased that his rich confederate is shackled to him as they march off.

Her Other Self (Lubin, May 26).—Pictures have straightened out, so to speak, the mysteries of hypnotism, metaphysics and a few other somewhat abstract topics by presenting them so that the screen may register the subject in the concrete form necessary to picturing it. It is this subject of a woman under a mystic spell that fills the two reels nicely. The story shows the husband, a gambler, leaving the woman, his wife, under his influence and forcing her to help in his games of chance. She dies with the coming into the world of a daughter. The gambler goes and this girl also under his malign spell. When the roulette wheel spins slowly he calls her through his control to grace the board. As long as his will dominates she remains. Then the young doctor comes into her life and, witnessing the sudden transformation in her when her father "summons" her, he follows and learns something of the truth. He leads the police in a raid while she is still at the gambling house. Her father, wounded by the thrust of police, lies on his side bed, where the final mastery of will between the man and his daughter takes place, and she wins. The story is presented with the nice finish that is characteristic of these producers. Leon D. Kent directed; Julian Lamotte is the author. Velma Whitman, Melvin Mayo, and L. C. Rhumway are the principal actors.

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Edward Earle, as the man who would not know a God till misery clutched him is an embodiment compelling, while Gladys Hulette, persecuted for love of him, is a pathetic figure that creeps into one's heart. Thrill masterly inwrought. Direction by the author, Ashley Miller. Released in the regular service, Friday, June 18th.

Gladys Hulette and Arthur Housman in the one-act drama, "The Corporeal's Daughter." Released Saturday, June 19th. Direction, Langdon West.

"Christmas in the Parlor" (animated) by Raoul Barré. 1000 feet. Released Wednesday, June 23rd—1000 feet.

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## REVIEWS OF FEATURE FILMS

**"THE WORKING OF A MIRACLE"**

Edison Drama in Three Reels Written and Produced by Ashley Miller. Released June 18.

Mary, teacher ..... Gladys Hulette  
Roy, the artist ..... Edward Earle  
Clark, religious fanatic ..... Carlton Kline

Obviously, a gentleman of the authorship and as practically productive as Ashley Miller, knows exactly what is wanted. Presumably, he also knows well that the varieties of plots are limited, but that there is an open field without favor in characters who may be placed in the pivotal roles. Reasoning it out, probably, on these lines he therefore selected three odd types—an artist, a pretty school teacher, and a religious zealot who borders on insanity—and placed them in an accepted, wherefore somewhat old, story.

That it would be well done one may not doubt. Spring blossoms and the freshness of the vernal outdoors have lured Mr. Ashley and his young couple into the woods, where a simple romance is enhanced by nature. All this time, however, the fanatic lurks in the background, ever spying, ever threatening the girl, wanting her for himself in order, as he tells it, to save her soul. There comes the time when the artist is crippled, and the girl, feeling herself unwelcome, stays away. It is then that a pair of spyglasses helps him in watching her progress to and from school. Paralyzed below the waist he sits one day and sees the arch-maniac press his attention on the edge of a railroad cut, and presently the girl falls over and lands on the rails. The magnifiers now catch the train coming up the valley. By a little heavenly power he is released of his paralysis and rushes down in time to pull the girl from the track before the train, a real one by the way, and he didn't pull her away any too quickly, rushes past the spot.

**"THE OPIUM SMUGGLERS"**

The Twenty-second Episode in the Exploits of Elaine, Featuring Arnold Daly, Pearl White, and Edwin Arden. Produced by Pathe Under the Direction of the Whartons.

It would seem that the Whartons have become so immersed in science as applied to pictures that they have become careless in their supervision of the ordinary details of direction. It was, indeed, a surprise to witness such careless negligence as appeared in this episode in which a little two-masted fishing schooner stole into the port of New York and anchored off Staten Island without going through the necessary port regulations. Furthermore, the subtitles distinctly stated that the boat had just arrived from Shanghai, and then, lo and behold, without taking on a single tin of biscuits or a half keg of water, she again steals out of the harbor bound for the far off Chinese port.

With the exception of this little impossibility the picture was up to the usual standard. Well acted, photographed, and directed with a story replete with rapid action, thrills, and the wonders of science correctly applied. Kennedy, after much labor, has perfected a portable wireless telephone, and has presented Elaine with a set of the instruments so that she may always be able to talk with him. While browsing around Chinatown in search of Wu Fang's retreat he meets a member of the United States Secret Service on the trail of some opium smugglers. They raid a Chinese den and discover where the opium is to be landed. In the meantime, Wu Fang has managed to capture Elaine. The schooner arrives, the opium landed, and Elaine put aboard to be sold in Shanghai as a slave. The police and Kennedy arrive in time to catch the smugglers, with the exception of Wu Fang, and by means of her wireless telephone Elaine apprises Kennedy of her predicament. An exciting chase follows in which Elaine is eventually rescued.

**"THE GIRL OF THE SEA"**

Thanhouser Drama. Featuring Mignon Anderson and Harry Bannham, and Released June 1. Split with "The Baby Benefactor."

Edwin Thanhouser again stands sponsor for a picture that need cause him no worry about his guarantee written across each main title. While it is not a wonderfully unusual product by any means—indeed Mr. Thanhouser has ever disclaimed this very purpose—it tends to hold a sufficient interest to the end. One very commendable feature is that it is built to fill out its story and that sooner than pad, an extra subject is added to the second reel. It gives two welcome pictures instead of one.

The girl from the sea first makes the acquaintance of the city reporter while he and she are fishing in the somewhat shallow surf. Then he returns first, however, having learned of the girl's rescue when a child from a vessel run aground. In the city he is given the story of a millionaire's death to follow up, and he is soon able to establish this dead man as the father of the girl. He is also able to persuade her mother, by mental visioning, that the girl should not be given up to inherit the money, as that would mean a life to which she would be entirely unfitted. So strong is his warning that the woman acquiesces and the reporter is free to claim his—the girl.

"The Baby Benefactor" included one of the twins and the kidlet and some more children. It is a child heart interest tale

in which the kidlet takes matters into her own hands when her granddaddy, a sour old man, will not help a poor starving family of two. The child goes in taxi-cab style and delivers a basket full of groceries, and when her granddaddy finds her his joy at the recovery inclines him to help the needy ones. It is staged in the usual clear and commendable manner.

**ALONG THE PACIFIC COAST**

(Continued from page 26)

which Director Colin Campbell will produce next for the Selig Polyscope Company. Anna Luther's first picture at the Selig Jungle Zoo is called "The Isle of Content." Anna, as an island girl, is interesting in more ways than one. For instance, that ribbon worn—not on her arm.

Little Mary Pickford, her director, Allan Dwan, and Hollin S. Sturgeon, feature producer for the Vitaphone, are writing articles for the next issue of *The Script*, official publication of the Photoplay Authors' League. Little Mary is going to say something tobacco about critics.

**Ham and Bud Reckless**

Bud Duncan, the small partner of the "Big Ham," of Kalem fame, is recovering from a broken wrist. Bud "got his" during a reckless fall in pictures. Lloyd V. Hamilton, "Ham," is taking more chances. He has purchased a racing auto.

Heleen Rosson, still in her teens, has gone to the Americas from the "U." She made good on the legitimate stage.

Louise Glauco is making a success as a villainess. Such a harmless looking young creature, too!

The Smalleys are on their way with another feature, an adaptation from the book "Jewel." It is a Christian Science subject, adapted by Lois Weber.

Anne Little has a new bungalow in Hollywood. She and her mother are warmly embraced therein.

Billie Sheen, the very original comedian, says he once was a jockey, but we'd rather hear him sing.

**Raymond Hitchcock with Keystone**

Beas Meredith, actress and writer, has returned to the Universal after an absence of several months. While away she enjoyed two major operations at a hospital. The "U" is fortunate in securing her return.

Clyde Tracy, the artist-actor, is busy with the brush at Inceville, painting many pictures for the walls of a big set for "The Man from Oregon," a five-part Mutual Master Picture, in which Howard Hickman and Clara Williams are starring. Our den is a little shy on good oil paintings.

Raymond Hitchcock, the Broadway star, is working nicely in harness at the Keystone studio.

Truly Shattuck is going to introduce herself on the screen as a wealthy widow. That role should cheer any feminine heart. Beanie Harricane entered her dressing-room one morning and found that the Inceville pup had sacrificed the entire night in rearranging her principal costume for "The Mating." The production was stopped until experts were called in and a new gown made from photos and the remaining pieces of the wreck.

It has been necessary for J. Warren Kerrigan to put away all thoughts of work for two weeks more, following his illness. He is recuperating at his mother's home in Hollywood.

Oscar A. C. Lund is staging a four-reel production for the Universal. Mr. Lund is reputed as a feature producer.

Garlands and old shoes continue to adorn the dressing-room of Pauline Bush, the winsome Universal star who recently returned from an auto honeymoon as Mrs. Allan Dwan. The good-natured leading lady allows the decorations, old and new, to remain. She well knows the loyalty and regard of the donors of both humorous and serious gifts.

F. McGrew Willis has joined the big scenario staff of the Universal. His first story there is "Out of the Flames," for Director Burton King.

Old Dell Henderson—bliss his young heart—finally has invaded a Keystone picture personally. It is the first time he has obstructed the lens since leaving the Biograph to direct for Mack Sennett. The picture should be a big hit.

Jack Pickford will be sent East soon by the Famous Players. He will work in the New York studio. Adolph Zukor is expected in Los Angeles within a few days. He will decide what shall be done with the Fiction studio, recently purchased by the Famous Players. Again rumor has it that even officials of the corporation do not know future plans for work in California. Little Mary is working in a new picture without a name. It don't need any.

Syd Chaplin is at work again after a siege of illness.

Static Plashes, official publication of the Static Club of America, is leaping right to the front under the able management of the alert "Captain Jack" Poland. Every issue contains lively news of interest to cameramen, actors, directors, and all other studio people. Mr. Poland deserves the undivided support of the entire colony for his unselfish efforts.

Inceville gave a big picnic and rode a few days ago to celebrate the recovery of Manager Thomas Ince. About two thousand people were on hand at this highly successful affair. Eugene H. Allen prepared this big event. S. C. Smith directed it. Pass the bouquets, please.

W. E. Wink.

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THE FOREMOST EXPONENT OF THE SCREEN.

**MARY PICKFORD**  
IN A SUPERB PRODUCTION OF  
THE EXTRAORDINARY DRAMATIC SUCCESS,  
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THE GREAT DRAMA OF  
UNFOLDING FORTH AND  
TRUTHFUL LOVE.  
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A COMEDY OF ERRORS  
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MAY 27th

BY  
Wm. C. DE MILLE

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Written by GEORGE ADE

A splendid cast includes EUGENE O'BRIAN

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### LICENSED FILM RELEASES

Monday, June 7.

(Bio.) The Tear on the Face. Dr.  
(Edison) (No release this date.)  
(Bio.) The Gilded Cage. Dr.  
(Kalem) Her Husband's Honor. Two parts. Dr.  
(Lubin) Head o' Strife. Series No. 10. "The  
Doomed Sinner." Dr.  
(Rel.) The Web of Crime. Two parts. Dr.  
(Rel.) Heart-Soft News Pictorial. No. 46.  
(Vita.) The Jarr Family Series, No. 10. "Mr.  
Jarr and the Beauty Treatment." Com.

Tuesday, June 8.

(Bio.) Man and His Master. Two parts. Dr.  
(Edison) (No release this date.)  
(Bio.) The Romance of an American Duchess.  
Two parts. Dr.  
(Kalem) Ham at the Fair. Com.  
(Lubin) He's a Bear. Com.  
(Rel.) Saved by Her Horse. Dr.  
(Vita.) Love, Honor, and Ice. Three parts.  
Broadway Star Feature. Series. Com.

Wednesday, June 9.

(Edison) Up in the Air. Com.  
(Bio.) Lost in the Jungle. Cartoon. Com.  
(Kalem) A Close Shave. Cartoon. Com.  
(Lubin) The Money Lender. Two parts. Dr.  
(Rel.) The Kick-Out. Three parts.  
(Vita.) Tap! Tap! Tap! Two parts. Dr.  
(Rel.) Willie Goes to Sea. Com.  
(Vita.) Snakes Are Tramps. Com.

Thursday, June 10.

(Bio.) The Divided Loaf. Dr.  
(Edison) Sweddie's Finish. Com.  
(Lubin) Courage and the Man. Three parts.  
Dr.  
(Rel.) Father Forest. Com.  
(Rel.) Fair in Blue. Two parts. Dr.  
(Rel.) Heart-Soft News Pictorial. No. 46.  
(Vita.) Mr. Bink of Bohemia. Com.

Friday, June 11.

(Bio.) The Battle. Series. Dr.  
(Edison) Cohen's Luck. Four parts. Com.  
(Kalem) The Wealth of the Poor. Western. Dr.  
(Lubin) The Haunting Fear. Three parts. Dr.  
(Rel.) The Currier. Dr.  
(Vita.) Fair, Fat, and Fanciful. Com.

Saturday, June 12.

(Bio.) Life's Changing Tide. Dr.  
(Edison) McGonigle of the Traffic Squad. Dr.  
(Kalem) The Greater Cause. Three parts. Dr.  
(Lubin) The Pay Train. Episode No. 31 of  
the "Harbors of Hell." Railroad Series. Dr.  
(Rel.) Nearly a Prisoner. Com.  
(Vita.) The Journey's End. Jungle-Sc. Dr.  
(Vita.) Four Grains of Rice. Two parts. Dr.

### MUTUAL FILM RELEASES

Monday, June 7.

(Amer.) The Right to Happiness. Two parts.  
Dr.  
(Keystone) (Subject not yet announced.)  
(Rel.) A Mother's Justice. Dr.

Tuesday, June 8.

(Beauty) The Redemption of the Jesters. Dr.  
(Mal.) Dirty Face Dan. Com. Dr.  
(Tha.) The Six-Cent Loan. Two parts. Dr.

Wednesday, June 9.

(Amer.) The Son of the Vash. Dr.  
(Broncho) The Tavern Keeper's Son. Two parts.  
Dr.  
(Rel.) Payment in Full. Dr.

Thursday, June 10.

(Domino) The Strike at Centipede Mine. Two  
parts. Dr.  
(Keystone) (Subject not yet announced.)  
(Mutual Weekly) No. 23, 1915.

Friday, June 11.

(Palstaff) His Guardian Auto. Com.  
(Kay-Bee) The Pathway from the Past. Two  
parts. Dr.  
(Rel.) The Ten o'Clock Boat. Dr.

Saturday, June 12.

(Keystone) (Subject not yet announced.)  
(Rel.) United Again. Two parts. Dr.  
(Royal) An Unlucky Suitor. Com.

### UNIVERSAL FILM RELEASES

Monday, June 7.

(Imp.) The Twelfth Hour. Dr.  
(Joker) How Billy Got His Name. Com.  
(Joker) The Fox Hunt. Cartoon.  
(Victor) A Daughter of the Nile. Three parts.  
Dr.

Tuesday, June 8.

(Gold Seal) Under the Crescent. Adventure No.  
3. "The Case of Golden Bars." Dr.  
(Nectar) Their Friend the Burglar. Com.  
(Nex) The Struggle. Dr.

Wednesday, June 9.

(Animated Weekly) No. 170.  
(Lamille) From the Shadows. Dr.  
(L-Ko) Bill's Blighted Career. Two parts. Com.

Thursday, June 10.

(Bio "G") In His Mind's Eye. Dr.  
(Powers) Lady Rains and Detective Duck in  
"The Sign of the Sacred Safety Pin." Com.  
(Nex) The Valley of Silent Men. Two parts.  
Dr.

Friday, June 11.

(Imp.) A Strange Disappearance. Three parts.  
Dr.  
(Nectar) (No release this week.)  
(Victor) Mumps. Com.

Saturday, June 12.

(Bliss) The Circus Girl's Romance. Two  
parts. Dr.  
(Joker) When Ignorance is Bliss. Com.  
(Powers) The Woman Master's Baby. Dr.

### UNITED FILM RELEASES

Monday, June 7.

(Ideal) Sleeping Westward. Two parts. Dr.

Tuesday, June 8.

(Superba) Almost Luck. Com.

(Superba) Mizine the Cards. Com.

Wednesday, June 9.

(Grandia) The Spider. Two parts. Dr.

Thursday, June 10.

(Luna) The Near Capture of Jesse James. Com.

(Starlight) Melina's Millions. Com.

Friday, June 11.

(Premier) At Twelve o'Clock. Two parts. Dr.

Saturday, June 12.

(Pyramid) Canned Curiosity. Two parts. Com.

## MUTUAL FILMS

**Truly Rural Types** (Palstaff, June 4).—  
Good high-class comedy characterizes this  
production. It shows the theatrical manager de-  
spairing of finding rural types in the city and  
postponing the coming of his new play. The  
actor pair, whom he refused, sends him, and  
he goes on apparently to the country, and  
trains them to act in his play. The morning  
after the opening night he is astounded at the  
theatrical notices which advertise the success of  
an old stage couple. The psychology of the  
thing, of course, is that with differentiation in  
the coming mind, the city type from the country  
people. The scenes there with the couple pre-  
tending to make love were really good.  
**Little Oryanthemum** (Beauty, June  
1).—The caprice stands for the name of the lit-  
tle Japanese orphan, played by Nora Gerber-  
when the woman falls back to America  
with them. Here the little stranger meets the  
son of the house, whose politeness she misunder-  
stands. So that when he announces his coming  
marriage to the other girl, the little one kills  
herself as an honorable protest against what she  
thinks is insult. The offering is pictured with  
great beauty, and is nicely fitted to its length,  
utilizing a number of good camera effects, as well  
to enhance what photographic beauty it other-  
wise possesses.

**A Foreign Car Honeymoon** (Trans-  
hume, June 4).—There is no possible chance  
of so cute and clever an idea as lurks within  
these thousand feet, it is presented in an  
characteristic manner, not getting over "big."  
There is hardly much to tell concerning a lit-  
tle comedy romance, that yet, with its subtle  
chances, and its romantic marriage subject is  
filled, every foot of it with romantic interest.  
The telegrapher is dispatched on his wedding  
day by a home reverent, because of the love of  
the girl the other man has won. Determined to  
have their honeymoon, they came out in the  
foreign car, and in fact came back the thing  
as a big joke. Then, after several days of travel,  
the man climbs the pole, and telegraphs to the  
next station to cut out and sidetrack their par-  
ticular car, and it is not until several days later  
that the "super" hook out about it, and also  
decide to ride the matter of the lost position.  
The La Radio played the girl.

**The Guiding Light** (American, June 4).—  
While the plot is essentially simple, the offer-  
ing accomplished what producers are trying to  
always accomplish, in transferring a very  
level triangle to a new locality. This is the  
light-house, where the keeper and his wife are  
visited by a third party. The latter persuades  
the woman, while her husband has gone for sup-  
plies on the mainland to close. Out on the  
water, night overtakes them, and a real love  
submergence to the whole principle of the lighted  
beacon determines her to a rash swim to land.  
The beacon is lit, but not before her husband's  
rowboat runs aground the unlighted lake. Proper  
handling would have entitled this to two-reel  
prominence, but in the way it is presented, the  
merch is sufficient, because the changes in im-  
plicity succeeds, alone, in putting it across. Ed  
Coxen, Winifred Greenwood, and George Field  
are the leading trio.

**The Resolute** (American, May 31).—The  
fact that some people believe that the difference  
between essential and practical polygamy are the  
two thousand miles between New York, or for  
that matter any other metropolis, and Salt Lake  
City, has given rise to this two-reel tragic  
drama. The subject is one of the women who  
reviews her life with the man who had always  
found an excuse to postpone the marriage cere-  
mony. So that the first reel is quite occupied  
with dissolves and fancy photography, depicting  
the flirtations of her male friend with a num-  
ber of other women, the exact number of whom,  
while not determinate, according to the treat-  
ment it has received, is nevertheless immaterial.  
Toward the end of the first half, the lady in  
question sits down and starts to write a deter-  
mined letter to her male friend. Visions of her  
whole intimacy with him from swine-outs court-  
ship onward, persist to the detriment of her  
writing. As she is about to continue several  
shots ring out, the result of his intimacy with a  
trained nurse, who then shoots herself. Of  
course, this leaves the woman in possession of  
a name the dead man cannot deny, and having  
blessed her with this much she dies. The  
picture was well staged, Ed Coxen and Winifred  
Greenwood are featured.

### LIGHTNING STRIKES PATHE STUDIO

Lightning struck the Pathe studio, in  
Jersey City, last week just as the Whartons  
and the Romance of Elaine company  
were saying their farewells. Some of the  
players were hurled to the floor and badly  
shaken up, but no serious damage was done.  
Pearl White was thrown against an iron  
pillar and badly bruised, and Lionel Barry-  
more was hit by a chimney brick which  
crashed through the glass roof. After the  
confusion was over it was regretted that a  
cameraman had not been on the job to  
record another exploit of Elaine.

## LOS ANGELES STUDIO FOR SALE

Complete motion picture studio, located on one of the principal boulevards. Direct car line to the heart of Los Angeles, 15 minutes' ride. Property 75,000 feet. Buildings include, two-story and cellar, seven room bungalow residence, hard wood floors, every modern convenience, surrounded by attractive lawn and garden. Large office building accessible from residence or private roadway. Concrete garage, carpenter shop, property room, wardrobe room, dressing rooms. Stage, 80 x 100.

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*Reliance and Majestic Features*

"The Sisters," "The Great Leap," "The Three Brothers," "The Lost House," By Richard Harding Davis.

COMING: "Enoch Arden," after Lord Tennyson's poem; "The Absentee," by Frank E. Woods and W. C. Cabanne, featuring Robert Edeson.

IN PREPARATION: "The Failure," by W. C. Cabanne, featuring John Emerson.

## RUSSELL E. SMITH

PHOTOPLAY  
AUTHOR

Author of "Ghosts," Four reels, with Henry Walthall; "Captain Macklin," Four reels.

COMING—"The Nun," Three reels, with Dorothy Gish;

"Father and Son," Three reels.—All Majestic

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LORD CHUMLEY

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CLASSMATES

THE AVENGING CONSCIENCE  
JUDITH OF BETHULIA

"THE LITTLE COLONEL" in THE CLANSMAN or THE BIRTH OF A NATION

## MARY ALDEN

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Mutual Masterpieces

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"Pillars of Society"

"The Birth of a Nation"

## ALAN HALE GRETCHEN HARTMAN

LEADS

BIOGRAPH

LEADS

BIOGRAPH

## WALTER EDWIN

DIRECTOR



## FEATURES ON THE MARKET

## PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	REELS
May 17	Barth	Betty in Search of a Thrill	Blanche Sweet	4
May 20	Barth	Reckless Baby and Man on the Street	Blanche Sweet	4
May 24	Lasky	Stolen Goods	Blanche Sweet	4
May 27	Lasky	Wild Goose Chase	Blanche Sweet	4
May 30	Famous Players	Pretty Sister of Joe	Marguerite Clark	4
June 3	Famous Players	Jim the Penman	John Mason	4
June 6	Famous Players	Dawn of a To-morrow	Mary Pickford	4
June 9	Paramount	Brothers Officers	Henry Ainley	4
June 12	Lasky	The Arab	Henry Ainley	4
June 15	Famous Players	Clara	Blanche Sweet	4
June 18	Famous Players	Servant Sisters	Marguerite Clark	4
June 21	Morocco	Wild Olive	Myrtle Stedman	4
June 24	Lasky	Chimie Fadden	Victor Moore	4
June 27	Famous Players	Little Pal	Mary Pickford	4
June 30	Morocco-Hosworth	Engender's Daughter	Blanche Sweet	4
July 3	Lasky	The Gun	Blanche Sweet	4
July 6	Paramount	The Running Fight	Victor Moore	4
July 9	Lasky	Kindling	Charlotte Walker	4
July 12	Lasky-Belasco	The Fighting Hope	Laura Hope Crews	4
July 15	Famous Players	Gold	Pauline Frederick	4
July 18	Morocco	Kilmeny	Pauline Frederick	4
July 21	Lasky	Forest Crown	Pauline Frederick	4
July 24	Famous Players	Blaze	Pauline Frederick	4
July 27	Famous Players	Mice and Men	Mary Pickford	4
Aug. 1	Lasky	Secret Orchard	Marguerite Clark	4
Aug. 4	Famous Players	The Dictator	Blanche Sweet	4
Aug. 7	Lasky	Marriage of Kitty	John Barrymore	4
Aug. 10	Morocco-Hosworth	Henry & Lady	Pauline Frederick	4
Aug. 13	Famous Players	Gay Lord Quix	Blanche Sweet	4
Aug. 16	Morocco-Hosworth	Majesty of the Law	George Fawcett	4

## WORLD FILM CORPORATION

May 17	Harris	When It Strikes Home	Grace Washburn	4
May 20	Brady	The Boss	Holbrook Blinn and Alice Brady	4
May 23	Brady	Builder of Bridges	G. Aubrey Smith	4
May 26	Brady	Little Miss Brown	Vivian Martin	4
May 29	World	Five Feathers	Janet Beecher	4
June 1	Brady	The Fun in the Moonlight	Robert Warwick	4
June 4	Brady	A Family of the Sierras	Robert Warwick	4
June 7	Brady	After Dark	Alice E. Francis	4
June 10	McIntosh	Colonel Carter of Cartersville	Burr McIntosh	4
June 13	Shubert	An Indian Diamond	Burr McIntosh and Helene Hammerstein	4

## WORLD FILM SPECIAL RELEASES

Feb. 17. In the Land of the Headhunters. (Columbia.) Six parts.

Mar. 2. Salamba, a Spectacle. Six parts.

## GEORGE KLEINE ATTRACTIONS

Office 666. (With Howard Haskin.) Five parts.

Dr. Barry. (With Mrs. Leslie Carter.) Six parts.

Step. Third. (With Mary Ryan and Harold Lloyd.) Five parts.

Who's Who in Society. The Commuters. (With Irene Fenwick.) Five parts.

The Woman Who Dared. (With Frances Sheridan.) Five parts.

## PHOTO DRAMA COMPANY

Time Lock 776. (With Joe Welch.) Six parts.

## PROHIBITION FILM COMPANY.

Prohibition.

## NONPAREIL FEATURE CORP.

Feb. Alice in Wonderland. (With Viola Davy.) Six parts.

## ITALIA FILM COMPANY

Special. Gabbia.

Feb. Transfers of the Louvre. Four parts.

June. Fatale. Serpent. Three parts.

## EDISON.

Jan. Fantasma. (With George Hinton.) Five parts.

## KALEM.

Jan. The School for Scandal. (With Alice Joyce.) Four parts.

## WORLD COMEDY STARS.

May 17 Weber and Fields in Two of the Bravest.

May 24 Tom Wise in Ready Made Family.

May 31 Weber and Fields in The Delicateness.

June 7 Bafferty Stone in The War.

June 14 Weber and Fields in The Children of Mike and Meyer Stone.

June 21 Bafferty Stone in Marathon Runner.

June 28 Weber and Fields in Mike and Meyer Go Fishing.

## V-L-S-E PROGRAMME RELEASED EVERY

## MONDAY.

18th Radio's Nest. Six parts. Lubin.

19th The Juggernaut. Five parts. Vitaphone.

20th Grandstar. Six parts. Kalem.

## MAY.

2nd Carpet from Bagdad. Five parts. Selig.

10th The Coldest Widow. Lubin.

17th Island of Rejuvenation. Six parts. Vitaphone.

24th The Slim Princess. Four parts. Kalem.

31st The Rosary. Selig.

## STUDIO GOSSIP

HARRY O'NEIL has great expectations for his production of "The Great Ruby," the famous Drury Lane melodrama, now being staged at the Lubin studios. The cast includes Beatrice Morgan, Octavia Handworth, Eleanor Barry, Frankie Mann, Jeanette Hackett, George Soule Spencer, Peter Lang, Chauncey Keim, Walter Hitchcock, Ferdinand Edmarah, Howard M. Mitchell, Charles Brandt, James Farrell, Douglas Sibole, Richard Wangemann, William H. Turner, George S. Trimble, Bernard Siegel, Alan Quinn, Clarence Jay Elmer, James Cassidy, Walter Law, Ruth Bryan, George Clark, and Edith Ritchie.

HENRY STANDING, of the Morocco-Hosworth, has probably created more famous roles on the stage than any man now in moving pictures. In addition to creating Christian in Sir Henry Irving's original production of "The Bells," he was the first Jim the Penman when it was produced in England, and was also the original Jack Fortinbras in "As in a Looking Glass," a part made famous in this country by the brilliant Maurice Barrymore. For over twenty-three years Mr. Standing created parts at the famous Criterion Theater in London in association with Sir Charles Wyndham, part of the time as co-lessee of the historic playhouse.

Kindly mention DRAMATIC MIRROR when you write advertisers.

Selig

## "The Rosary"

A Heart-Stirring Drama in Seven Reels, Adapted by Edward E. Rose from his stage play of the same name, will be released on June 28th, as a Selig Red Seal Play through V-L-S-E, Inc., 1600 Broadway, New York, and Branch Exchanges. "The Rosary" features Miss Kathlyn Williams and a carefully selected company of players.

"HIS FATHER'S RIFLE" Here is a Selig Diamond Special in three reels, released in regular service on Thursday, June 17th. An exciting story of the Jungle.

## Selig Regular Program for Week of June 14th

"LETTERS ENTANGLED"—two reels, released June 14.

"THE HEART OF THE SHERIFF"—Western, released June 15.

"A TRAGEDY IN PANAMA"—taken on the Isthmus, released June 16.

"THE ANGEL OF SPRING"—Selig Jungle-Zoo Drama, released June 19.

Hearst-Selig News Pictorial is First in War and First in Peace

SELIG POLYSCOPE COMPANY  
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## ALLAN DWAN

FEATURE PRODUCER

Famous Players Film Co.

## CURRENT RELEASES

"The Straight Road" Gladys Hanson  
"Wildflower" Marguerite Clark  
"The Dancing Girl" Florence Reed  
"David Marum" Wm. H. Crane  
"The Pretty Sister of Joe" Marguerite Clark  
"The Commanding Officer" Star Cast  
"May Blossom"—by David Belasco Famous Players Cast

## IN PREPARATION

"A Girl of Yesterday"—with Mary Pickford

## CRANE WILBUR

LUBIN COMPANY

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PHOTOPLAYWRIGHT—Lubin Company

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"ROAD O' STRIFE"

—a serial

## FRANK POWELL

Producer of: A Fool There Was  
Officer 666

In Preparation: Princess Romanoff

The Children of the Ghetto  
From the Valley of the Missing

SCREEN CLUB

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First Release—"THE BELOVED VAGABOND"  
Address PATHE STUDIOS

ADELE LANE  
UNIVERSAL FILMS  
Direction, BURTON KING



## REVIEWS OF FEATURE FILMS

## "WHEN THE MIND SLEEPS"

A Three-Part Kalem "Broadway Favorite" Production for Release June 14.  
Directed by Kenean Buel.

Wanda, of arrested mentality... Myrtle Tanshille  
Arson, the doctor... Henry Hallam  
Tom, a misanthropic musician... Arthur Albertson  
Wanda's guardian... Jere Austin

The producers of this picture have taken the very big possibility of a young girl of arrested mentality, and placing her in the hands of a number of male contenders—for she is very beautiful—have sought to develop a story that would grace the person of Myrtle Tanshille. Kalem methods, being well known, will not, perhaps, need as much discussion as the new screen acquisition in the person of Miss Tanshille. She has a most pleasing personality, her smile is engaging, and she seems quite at home. That she can act is quite plain, and such a part gives her plenty of opportunity to do her best. There is but little doubt that we are to see more on the screen of this talented young actress. The work of Messrs. Hallam, Walker, Albertson, and Austin is, like the Kalem method, too well known to need more than favorable mention.

The play opens with the backward girl entrusted into the keeping of a young and vicious guardian. She escapes him to go with a wandering musician, who treats her as his sister. Personally, we had rather not trust him, but the girl does, and with apparently good result. For she comes some time later to a sanitarium, where her efforts at collecting a large sum for the playing of her musical companions brings her to the notice of the doctor, who has invented a remedy for her disease. The remedy is in a bottle; the formula is scribbled on a piece of paper. However much physicians may laugh at this, the cure is effected, and the girl, now a woman of well developed mind, is in love with the doctor's assistant. The doctor, jealous, refuses to continue the cure, and in the night, both men are killed and the formula destroyed. Then follows, if we can assume what preceded as true, the best part of the picture. The girl rapidly deteriorates to her former mental condition and eventually goes back to wander to the lyric strains of her musical companions and to display a childish eagerness in everything she sees.

ing his ring, denounces her in the presence of Thurstfield who, without giving her a chance to explain, leaves. Later the curb market takes a miraculous turn and Jack wins back part of his losses. This gives Dorothy an opportunity to seek Thurstfield and explanations are followed by a satisfactory ending.

The Money Leeches (Kalem, June 9).—The general subject, that of loan sharks, is a strong one, and strong enough to have at least a good two-reel drama, such as this, upon it. As an exposition of the loan shark's methods, it is second only to the quick and exciting pistol and fist fight at the finish. The young loan shark leaves money from a loan shark's arm to enable his mother to have the benefits of an operation. The interest pile up, until he fails to pay the loan at the bank, where he is assistant cashier, and is caught in the act. At the station house the girl detective—Maria—takes pity on him. She secures the stenographer of the loan shark to allow her to take her place, the stenographer having been shown as not approving of her employer's business. In the stenographer's chair, she is gradually able to amass proof, and finally reaches a most important door in the wall in some able to trap the bank president, who was privately interested in the loan office as well. Then, by their promising not to convict the clerk, the two loan sharks are allowed their freedom, although the clerk might just as well have turned State's evidence and cleared himself in that way. The picture is well put on.

A Japanese Mask (Pathé).—The first Pathé picture to reach this country since the outbreak of the war, this three-part drama, like most foreign productions, consists of a weak, almost impossible story, exceedingly well directed and photographed. The story hinges upon the alleged power of a hideous Japanese mask, the superstition being that any one it comes upon will not die a natural death. The plot is highly melodramatic, and possibly, but hardly probable. A French collector is wrongfully accused of robbery, and sent to prison by a brother officer, who later marries the accused's wealthy sweetheart. Escaping from prison with another prisoner, who is killed in an attempt to cross a chasm, he comes into the possession of his comrade, and thus being able to establish a secure position in the world engages detectives to say upon the man who sent him to prison, with the result that he catches him selling valuable war plans to the agents of a foreign power. Confronting him with the proof, he snatches at him through the eyes of the Japanese mask. Driven with guilt, he goes into an adjoining room and commits suicide.

## LICENSED FILMS

Love Finds a Way (Bell, May 19).—Written by Mrs. Otis Skinner. This three-reel drama of the Revolutionary War period is interesting mainly on account of the costume and clear, distinct photography, the story being very light. A young girl, the daughter of a rebel spy, is in love with an officer in Washington's army. Her father, when she discovers it, locks her in the garret on a diet of bread and water. There she discovers her mother's diary, which details a set of similar circumstances in the life of her father and mother which they lived by during the war. The daughter resolves to follow her mother's example, and is married to her grandmother's wedding dress is married that night. The feature parts were ably handled by Thomas Gantschi and Neale Lytton.

Heaven-Bell News Pictorial, No. 41 (May 24).—The feature views are the Atlantic fleet assembled for review in New York harbor, the marching sailor boys, the review by the Presidential yacht *Mayflower*, the fireworks display, and the final leave-taking of the great fighters with an accompanying salute. Other items are some realistic trench digging and lighting scenes; the annual inter-class squabble at California University; a cloudburst that undermined the tracks of a steam right of way; the leaving of the London Alder and London Scots for the front; the Vanderbilt Cup Race for baby machines at the Prince Park. There are some well-taken views.

The Pay Train (Kalem, June 12).—An episode in the Hazard of Helen Series, written by E. W. Matlack, and produced under J. F. McGowan. Helen (Helen Mason) is, as usual, the other parts being distributed as usual. The Mexican workers of the maintenance of way corps are disheartened, and plan to wreck the pay car when it arrives on its weekly rounds. They imprison Helen, the conductor, in a convenient, snatched freight car. With charges of her shirt she manages to lift a fallen revolver that one of the Mexicans lost from the ground, and to cut the woman's wire with her last shot, just as the train is rounding the curve. It stops, they release her, and the bandits are captured further up the track, where the development had been planned. There is much of the usual snap and technical railroad matter, common to the others of the series, in this installment as well.

The Secret's Price (Bioscopy, May 24).—One is quite certain that this play concerns a destructive invention, strictly because the play is quite plain; and, secondly, because the inserts say so. In fact, they almost say too much, giving the exaggerated appearance of illustrated dialogue. The colonel, who is the widow, who minds her husband's last injunction and hates him. Then a Mr. Meyer (with a purpose) visits and buys the secret, and even threatens to want to buy something more. The colonel, meanwhile, goes to Mr. Meyer, and bluffs him into returning the secret which would mean dominant power to whatever nation used it. The end is clever. It shows the couple by double exposure being wuffed magically to the country where the colonel's money will mean restored health to the widow's youngster. Lillian Drew, H. H. Calvert, and John H. Connor take the triplicate lead.

The Awakening Son (Bioscopy, May 24).—A well-done picture that strikes an old vibrant heart-chord, sympathetically and with art. It is the story of the artist youth, who would wed a fatherman's granddaughter, much to the disapproval of said father. The latter tells his friend from next door about it. How the father of this youth, also an artist, had been deserted by his daughter's daughter so many years ago. He threatens to dismember the youth, who is even then attempting to elope to be his half-sister. Morning finds both their bodies washed up by the storm. William J. Butler is excellent as the old fatherman, and likewise as an earlier age. Isabel Ross was the girl, and Mrs. La Varne the new daughter. It is, we repeat, well done, and will stir deeply.

## LUBIN

## A GREAT SERIAL, "ROAD O' STRIFE"

Monday, May 31st

ROAD O' STRIFE No. 9

"THE IRON HAND OF LAW"

Featuring CRANE WILSON

and MARY CHARLTON

Tuesday, June 1st

"THE ACTOR'S BOARDING HOUSE"

Featuring PAT ROONEY

"HIS FIVE DREAMS"

Suits Best Comedies

Wednesday, June 2nd

"THE DARKNESS BEFORE DAWN"

Featuring KIM CLAYTON and

JOSEPH KAUFMAN

Thursday, June 3rd

"THE DISTRICT ATTORNEY"

Drama by Charles Klein and Herbert Grey Film

"THE COLLEGE WIDOW"

Comedy by George Ade

"THE EVANGELIST"

Featuring Gladys Hanson

"THE CLIMBERS"

Drama by Chris Fitch

"THE GREAT RUBY"

Drama by Chris Fitch

"EAGLE'S NEST"

Mr. Arden's Second Drama

## PARTS BY EMMETT CAMPBELL HALL

Thursday, June 3rd

"THE INVENTOR'S PERIL"

Two Reel Drama

Featuring LILLIE LESLIE and

JACK STANDING

Friday, June 4th

"THE BECOT"

Drama

Featuring VELMA WHITMAN and

L. C. BRUNSWAY

Saturday, June 5th

"THE NEW BUTLER"

Comedy

Featuring (Of course) BILLIE REEVES

Multiple Reel Masterpieces Ready and About to Be Released

"THE SPORTING BUSINESS"

Comedy Drama by Cecil Raleigh

"THE VALLEY OF LOST HOPE"

A Powerful Drama by Thomas Felt

"THE DISTRICT ATTORNEY"

Drama by Charles Klein and Herbert Grey Film

"THE COLLEGE WIDOW"

Comedy by George Ade

"THE EVANGELIST"

Featuring Gladys Hanson

"THE CLIMBERS"

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